

EXCLUSIVE! FREDDY SPILLS THE BEANS!

SLAUGHTER HOUSE MAGAZINE™

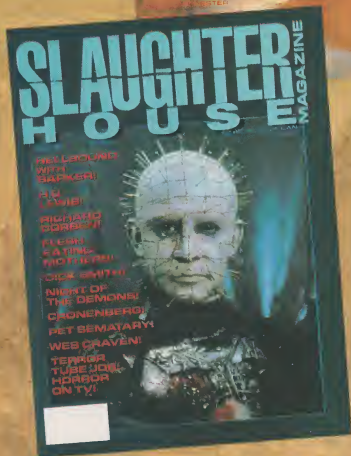
NO. 5 OCTOBER 1985 \$2.95 U.S. \$3.95 CAN. £1.95 UK

JAPANESE
HORROR



FRIDAY THE 13TH
PART
VIII

IT'S THE BEAST'S BIRTHDAY AND YOU'RE INVITED.



*SUBSCRIBE TO SLAUGHTER
HOUSE MAGAZINE TODAY AND
We'll start your subscription with
issue #6, which happens to be the first
anniversary issue we've EVER done.*

You DON'T want to miss this one.

*Your anniversary issue will arrive in
an air tight, mylar collector's sleeve
with cardboard backing, shipped in a
special, protective mailing envelope.*

*Afterward, we will send you five more
issues, one every other month, freshly
wrapped in a protective envelope.*

clip or copy

ADDRESS AND SEND ALL CHECKS (U.S. FUNDS ONLY) TO:

**HCS ASSOCIATES
55 AVENUE OF THE AMERICAS
SUITE 309/BOX 24
NEW YORK, NY 10013**

**\$16.50 FOR SIX ISSUES (U.S. ADDRESS)
\$20.00 FOR SIX ISSUES (FOREIGN ADDRESS)**

NAME: _____

ADDRESS: _____

CITY: _____ **STATE:** _____ **ZIP:** _____

SLAUGHTERHOUSE

MAGAZINE



SLAUGHTERHOUSE STAFF

HCS ASSOCIATES

PUBLISHER

JIM WHITING

EDITOR IN CHIEF

MARK GIBSON

EDITOR

LASZLO PATAKI

PHOTO EDITOR

DELUX GRAPHICS

DESIGN/PRODUCTION

JOHN ESPOSITO

CHARLES KILGORE

BRAD WHITING

C. AUGUST DUPIN, JR.

J. B. MACABRE

MARC MAKOWSKI

TIM O'RAWE

JAPP HOP KOBAYASHI

RICK PIETO

CONTRIBUTORS

JOHN ELLIS SECH

FICTION

Slaughterhouse Magazine is published by HCS ASSOC. Executive, editorial and advertising offices: 55 Avenue of the Americas, Suite 300, Box 24, New York, NY 10013 (212) 925-3115. Postmaster: change of address information to HCS Assoc. 55 Avenue of the Americas, Suite 300, Box 24, New York, NY 10013. Printed in U.S.A. Copyright 1989. HCS Assoc. and Delux Graphics. No material may be reproduced without written permission. All Copyrights revert to owner upon publication. This publication is purchased from its many sources for which there can be no warranty or responsibility by the publisher as to accuracy, originality, or completeness. SLAUGHTERHOUSE MAGAZINE ASSUMES NO RESPONSIBILITY FOR UNOBTAINED material. All rights reserved.

"ALL THE HORROR THAT MATTERS"

CONTENTS

EDITORIAL.....4

LEAVE IT TO CLEAVER

News and Happenings in the Slaughterhouse.....5



PRIME CUTS

Japanese horror animation & comics.....14



SUBTERRANEAN BUTCHER SHOP

What the upcoming HALLOWEEN 5 and NIGHT ANGEL have in common: director Dominique Girard.....19

NIGHTMARE ON ELM ST. PART 5:
Cleaver's set visit with FRED & Company.....24

FRIDAY THE 13TH PART 8: JASON bruises NY.....33

THE LAUGHING DEAD interview.....36

CARNIVAL OF SOULS:
Herk Harvey bares his.....38

STEPFATHER 2:
On set with the all-American sequel.....41

WILLIAM LUSTIG: is he still a MANIAC?.....45

KEVIN TENNEY: HAUNTED by THE PRESENCE.....47

NIGHTBREED'S BOB KEEN.....49

REVIEWS.....54



© 1989 Mark Stokes

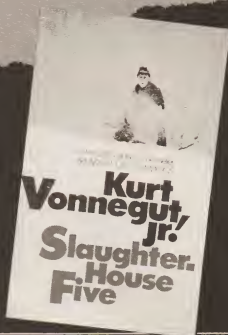
SLAUGHTERHOUSE APPROVED

FICTION: CANCER.....56

REVIEWS: COMIC BOOKS & NOVELS.....59

Relax...It's only our editorial
page...

5



It's been 2 months since I sat down to scratch out an editorial. 2 months of hearing odoriferous scum go off on horror. It's gotten pathetic. The NEW YORK TIMES ran an article by Joe Queenan ("Drawing on the Dark Side", Sunday Magazine 4/30/89), in which Joey interviewed the head of the comics code on how perverse and dangerous the Marvel and DC comic books are. The head of the comics code also happens to publish the insipid Archie Comics series. That's akin to asking Kool Aid about Coke and Pepsi.

A successful Public Relations Executive recently told me that 40% of the articles in a given issue of the NEW YORK TIMES are based on leads from PR outfits. These PR companies are paid enormous amounts of money to promote a general attitude about a product, or an idea. Or a film. This is done in a number of devious ways. The most common is to get a clever press release into the hands of a tired writer/editor. In a moment of weakness, one of the barbed catch lines snags what is called a "placement" for the PR Exec, and an easy story for the publication.

So what, right? Well, dear readers, it took 20 years to loosen the comic code's previous evil grip on the creativity of comic book artists. And now to tie all of this up: In protest against all of the mercenaries swerving up PR garbage, we decided to go to the source with this issue. We skipped (most of) the press releases, and hit the sets where the films are being made. Now that the air's clear, let's get it on with some horror!

Till our first anniversary issue coagulates,
Mark Gibson

It's that time again more massacre for the masses. It has recently come to my attention that we appear to some people to have an attitude. Hey at least we've got one. The big number six is coming up fast so relax and enjoy the preview till show time, and remember when in doubt Slaughter it.

Love, Jim Whiting



LEAVE IT TO CLEAVER

**ACTUAL, BONAFIDE,
CLEAVER MAIL**

**NEWS AND HAPPENINGS IN
THE SLAUGHTERHOUSE**

Send yer Cleaver correspondence to: 55 Avenue of the Americas, Suite 309/Box 24, New York, NY 10013

LETTER OF THE MONTH:

Dear Cleaver,

I am satisfying one of my un-natural desires at this moment. Being a hard core horror fan, I was in *ecstasy* when I came across your magazine during an evening out in Manhattan. Picture this, it's 8:00 in the evening and we're all dressed up in our best clothes, waiting to enter the theater to see "Into The Woods", when I spot SLAUGHTERHOUSE on the rack in the little newsstand on the corner. While my friends were trying to get me to stay on line and forget the magazine, I was being enticed by its title, which was all I could see where I was. I got off the line, plunked down my \$2.95 and became the owner of a hot little magazine which I read while on the line, while sitting in the theater and finished in the limo on the way home. It was *fantastic*. (I did try to read it during the performance, but one of my ex-friends took it from me - I contained myself when this happened, but she paid for it dearly when we were on the way home. The *Marquis de Sade* would have been proud... no one takes my literature away without being punished!)

I guess I've bored you enough. Being a 30 year old, female gore disciple, I am always on the prowl for magazines to quench my thirst for this genre. SLAUGHTERHOUSE knows how to give. I'm enclosing my money order for \$16.50 for my first subscription and I can hardly wait for it to arrive. Keep your X-rated movies and porno books. To get really turned on, open SLAUGHTERHOUSE. Call me kinky, call me strange, but I can bet you money my boyfriend will receive my subscription...

Reading your magazine gives me goosebumps, and being sweaty with fear and having goosebumps in a dark room with only a small night light and your magazine and a cool breeze... Excuse me, gotta go. I just bought SLAUGHTERHOUSE #3.

Jody E. Owen
New York City

Dear Jody,
part pant pant... (this is as close to a dirty rap as we're gonna get)

Dear Slaughterhouse,

I am writing in protest of SLAUGHTERHOUSE'S April magazine issue No. 2 K47915 \$3.95.

I am writing specifically about the *extreme violence against women* portrayed in this magazine. There is violence, soft porn, and distasteful advertisements which promote *violence toward women and toward children*. This magazine is geared mainly towards *teens and teenyboppers*. This magazine is *not* educational, *not* entertaining, and *not* appropriate for its audience. It promotes sadism and violence!

I will also report this to the *Censorship Board* and the appropriate authorities.

Thank you,
Jannete McGuinity
Canada

Dear Jannete,

No, really, thank YOU! It's just (DELETE) to know that some old lady not only knows what is appropriate for our Canadian audience (Teenyboppers? Is that what you call horror-hounds these days?), but that she doesn't appreciate our sense of humor, or our long standing dedication to academia!

**BEVERLY
HILLS VAMP**



Note to our Canadian readership: HEY! Jannete's letter is for real! The power of her pen can only be stopped by the power of YOUR pen! Be careful, or you'll all end up reading ARCHIE comics for the rest of your Canadian life!

Dear Cleaver,

...the SWAMP THING article in issue #3 was the *funniest* article I've read in a long, long time. I actually laughed out loud. (DELETE) doesn't have it, and neither does (DELETE), but SLAUGHTERHOUSE finally has someone who shares my *exact* taste in movies. Not only was John Esposito's SWAMP THING article great, but his reviews of HALLOWEEN 4 and ALIEN NATION (issue #2) hit the nail right on the head! Keep up the excellent work John, and I'm looking forward to your next article. And you too, Cleaver, keep up your outstanding work!

Michael Siglain
Commack, NY

Dear Mike,

Okay... first we asked John where his relatives lived, and when Commack didn't come up, we queried him about his friends. Nothing there either. So we graciously accept the praise for John, who is busy working his (DELETE) off on stuff for this issue. Thanks Mike, and keep yours Slaughtered!

Voilent, Sexist, us? No...

Dear Cleaver,

...It's about time a magazine came along that has some guts (no pun intended). It's clear that you care about your readers and that makes me feel good.

Keep up the great work. Cleaver rules!
Matthew Antolick
Lakeland, FL

Dear Matthew,

Cool. Don't forget: we care about all of you very, very deeply... from the bottom of our collective spleens.

Dear Cleaver,

...Your magazine is great. I hope it lasts forever.

On page 10 (issue #3) there is a picture of a Bandai Model that you gave someone. *Where did you get that model?* I've heard about them. No one knows where to get them. There are supposed to be about 7 of them. Can you help me?

Ed Mazerski
Baltimore MD

Dear Ed,

Got news for you Ed, there's 8 of 'em. We got ours from a friend in Japan, but you can send a SASE to Pony Toy Co. for their catalog. The models run for \$7.50 and change.

Pony Toy Go-Round
127 Japanese Village Plaza Mall
Los Angeles, CA 90012

Dear Cleaver,

You really have something here. This publication is simply *amazing*. I am a wide reader of small-press fanzines and I tend to keep away from slick/glossy horror magazines, but I am stunned at the inherent *sleaziness* SLAUGHTERHOUSE possesses. Its got articles written with personality and style, gore, mysogyny, comics, color, nudity, comics, and lots of dead, bloody girls.

A major thing I like is its coverage of comics. The "just read" campaign and comics reviews really make the magazine. And the fiction... *sleazysleazysleazy* and very good. Let SLAUGHTERHOUSE remain forever in the *underground*!

There are so many other magazines and fanzines out there that are dull and lack personality. If SLAUGHTERHOUSE removed its comics, sexual content, and overall sleaze (especially the fiction), it would drown in a sea of obscurity. I love this magazine too much to want to see it die! Keep up the good work. This really is the best magazine I ever read.

Jason Domasky
Fort Lauderdale FL

Dear Jason,

Hey, we gotta love a letter from somebody named "JASON". Figures that you'd only like girls that were dead and bloody. Jason, they're really much more fun when they're still alive! But seriously, we should say smthin about all this supposed SLEAZINESS. But we won't.



Dear Cleaver,

I got a kick out of SLAUGHTERHOUSE. I like the magazine's attitude, especially stunts like the "un-article" on SWAMP THING 2. (Okay, so the basic idea was stolen from the main titles to MONTY PYTHON AND THE HOLY GRAIL, but it was creative pilfering.) Also, I like the emphasis on book reviews and related materials. You do need to watch the spellings on the names, though...

Kim Thompson
Co-Publisher
FANTAGRAPHICS BOOKS

Dear Cleaver,

I am England's greatest horror fan. The article on *model kits* in issue #2 was excellent. I wish to send for the catalogues. You gave the addresses, but it says to send SASE's. How much is this for England? I

DARK SHADOWS FESTIVAL



Festival #7 is happening Septem- 92, Maplewood, NJ 07040.
ber 2 & 3 in the Vista Int. Hotel, at New York's own World Trade Center. All of the crazy Collins kids will be there with the rest of a wild, private party at the converted studio/the Dark gang. \$25 for the full 2 day treatment, or \$15 per. Send your hard earned (party reservations are required by August bucks to Dark Shadows Festival, PO Box 28). We couldn't believe (stand) it either.

PET PEEVE DEPARTMENT

This month, a monstrous pet peeve came about when the local SLAUGHTERHOUSE bijou finally broke down and began showing *chewing gum commercials before the films*. We thought it was bad enough when the *ads of evil* popped up on video, where you could fast forward past them. Try yelling to a projectionist to speed up the projector. We did it, and almost got thrown out of the theater.

It turns out that the SCREEN-VISION COMPANY has snuck commercials into over 5,500 of the 24,000 movie theater screens in America. If that trend isn't weird enough for you, sit tight, because things are going to get even stranger. MUSIC CINEMA NETWORK is getting theater chains interested in 4 1/2 minute music trailers with a 30 second commercial tagged on at the end. I can't wait to see a tampon commercial tagged onto a DEBBIE GIBSON short before embarking on CLIVE BARKER's latest theatrical trek. The possibilities will be endless.

But before you think that that's all

especially want the Jason and Freddy Figures. Do you have to paint and assemble them?

Danny Cadan
Huddersfield, England

Dear Danny,

Do you HAVE to paint and assemble them? No, I suppose that you could just leave 'em in their boxes. In a few years, they might even be worth more that way. We contacted SCREAMIN' about shipping catalog's over the ocean, and they said that they would do it for FREE! Just send your query to the address in their ad within this issue.



we're peeved about, get this: Herb Fischer, vice president of sales and marketing of MGM-UA Home Video, has announced that they have tested "disposable" video tapes in an undisclosed city this summer.

These tapes, packaged in green cases to distinguish them from the honest,

Complete with Goya commercials. black cased video s, will erase themselves after 20 plays. No, you can't re-record anything on them. They will retail to stores for about half of what the honest tapes go for (\$30, instead of \$60), with the idea that stores will buy more of them that way. Just wait till people start renting blank tapes...



Watch for the silver surfer models due from horizon.

RE-ANIMATOR 2



It's official. BRIDE OF RE-ANIMATOR will be making her gory debut sometime in 1990, *without* the services of Stuart Gordon or screenwriter Dennis Paoli. This time producer Brian Yuzna is leading the Lovercraft sequel by the intestines as its director. According to insiders, "the *Bride* script is wall to wall guts".

The bloody good news continues with the confirmation that, yes, Dr. Hill's disembodied head will be returning. And the great news: Jeffrey Combs has signed on to encore as the hysterically mad Herbert West. The bad news: Barbara Crampton's bush has gone onto bigger and better things.

Combs' schedule recently opened again, due to delays on Gordon's PIT AND THE PENDULUM project (SH #3), due to the casting of Peter O'Toole, and his involvement with a theatrical play he's doing in England.

—J.E.



Mike Tric sculpting the Screamin' Freddy Model!

Dear Cleaver.

I'm just writing to tell you what a truly keen periodical you have, and invite that (DELETE) **Hugh Shelton** (*Cleaver peave, ish #3*) to take a flying leap at the proverbial rolling donut, miss, and land in a pit of irritable snapping turtles! I mean, if the guy doesn't like gore, what's he doing reading a magazine called SLAUGHTERHOUSE? Did he think it was about meat packing plants? Further, he proceeds to trash horror comics! One of the main reasons I buy SLAUGHTERHOUSE is your increased coverage of all aspects of the horror genre, including comics. I think that your magazine is nearly perfect. To explain the "nearly", my own good-bad points list follows:

Good: Superior coverage of low-budget films, as well as comics, and other collectibles, as well as the addresses where obscure items of interest can be had. Interesting format. Humorous articles and interviews, especially #2's **Stephen King** "interview" and #3's **Swamp Thing** article.

Bad: Meat The Cleaver (make it half-way coherent or drop it all together). That's all!

Dave Walter
Martinsville IN

Dear Dave,

I don't think we could have said it (to Hughie) any better. Thanks for slaughtering a SLAUGHTERHOUSE slaughterer! As to the killer Cleaver meat, well, 3 outa 4 ain't bad...

Dear Cleaver,

Just received SH #3! Killer Diller! I believe that (DELETE) and (DELETE) magazines have good reason to be running scared!

Barry Wooldridge
Holloman AFB, NM

Dear Barry,

Well, ten years down the line, we might become tired and predictable too. And then some upstart publication will come along and knock us out of the action (sort of like DELETE did to Famous Monsters). But until then, don't forget that there's a difference between claiming and being the #1 horror magazine!

Dear Cleaver,

...I am now in the making of my new horror flick named BODY COUNT. It's going well, except for a few excessories. I was wondering if you could get some info on how to get a hockey mask just like the one in UNMASKED: PART 25?

Tony Reenes
Minden, LA

Dear Tony,

Wha...? Where can you find a hockey mask? Get real, "dude"! Gee, why don't you try out a local campground or something?

QUIGLEY DEPT



Linnea

This is big news, so listen up! Linnea Quigley has officially changed her name! That's right, she dropped the Quigley! From now on, she will be known as LINNE'A. Yes, she's been up to her low budget tricks again, this time in **SEXBOMB**. The film also stars **Robert Quarrey** of Count Yorga fame, and the goddess-like Danish newcomer **Delia Sheppard**. **Scott Coulter** supervised some wacky, off the wall effects on this film about the making of a low budget horror/f&a film, including creating a monster Eihan, that wears a jock strap across his face. Catch the next issue of SLAUGHTERHOUSE, for a probing account of Cleaver's visit to the set!



Scott Coulter's wacky creature.



The goddess like Danish newcomer Delia Sheppard.



WHY THE BATMAN MOVIE SUCKED EVEN IF IT'S GOOD

by C. August Dupin, Jr.

© 1989 Warner Bros./DC Comics

Got your attention with that headline, eh? By now, there won't be a single one of you who will have escaped being bombarded with **BATMAN: THE MOVIE** hype in at least one of its many forms, and the majority of you have already stood in long lines to see the film. Magazines with names like **SLAUGHTERHOUSE** have eight week editorial lead-in's, so I haven't had the questionable luxury of seeing Nicholson and Keaton in action.

Yet. But that doesn't matter. I've seen the damage incurred by the piles of hype on the street and in the air. The first signs of fall out from the hype-o-rama have already been in effect for months. **ARKAM ASYLUM**, the **BATMAN** graphic novel sequel to the immensely popular **THE KILLING JOKE** story, was written by Grant Morrison and drawn by Neil Gaiman (Britain's version of Bill Sienkiewicz, responsible for **BLACK ORCHID** & **HELLBLAZER**). It was killed by Warner Brothers executives. But they recently announced that it has been sufficiently sterilized and rendered harmless, and will come out without the already completed Bats/Robin homo jokes, and the Joker wearing a dress.

The Warner Brothers Communications Empire is currently in a nasty stock battle with Paramount Entertainment. The victor will get **TIME**, Inc. and will form the single largest media conglomerate in the world. In light of that, Warner Brothers has a lot of dough riding on The Batman's cinematic vehicle, probably in the neighborhood of \$50 million when all is said and done—an amount which roughly approximates the value of the entire DC Comics Company which has published The Batman for the past 50 years.

Wait a minute. Take into consideration the fact that the DC in DC Comics stands for *Detective Comics*, which is the title of the comic that The Batman first appeared in, 50 years ago. Warner owns the 50 year old comics company, valued at around \$50 million, for which they spent a like amount on making a movie about a 50 year old comic book character. Nice touch, eh?

Okay, I'll get to the point. The

Batman is one of the premiere representatives of the super-hero, a genre native to and perhaps the one most closely associated with the art form of the comic book. Yes, we all know that the super hero is a paranoid power fantasy, but hey, that's the way it *really* is out there, in case you didn't know. The super-hero is a way of plugging the *sense of self* which is necessary for survival in this dog eat dog world. But the point...

The point is that Warner laid out \$50 million in a big bucks hype-o-rama, which means that they had to lie in order to recoup their investment. What they lied about is The Batman. The reason they had to lie is that there isn't \$50 million to be gotten from the people whom The Batman really works for, since we oppressed, paranoid, and fantasy prone folks are *notoriously short of cash*. What Warner did was to twist The Batman to suit the target market that their demographics experts decided that the \$50 million will most likely come back from.

The core insidiousness of this entire process is that all of a sudden we have The Batman working for the very ones against whom he was designed to fight. "Wait a minute," some of you may be saying, "The Batman is against crime, and is a friend of the police. He's an ally of law and order!" Yes, that is, of course, the case, but the primary key here is that he works outside of the law, on his own terms for his (read our) sense of what is right and just, whereupon he brings that to the attention of the forces of law and order, which are pretty much just that: forces which are put in motion through the front men in the media, manipulate into existence a view of right and wrong which serves to maintain their control of society and its means of material and cultural production.

I would imagine that those of you possessing the cultural insight necessary to buy this magazine in the first place, would be conscious of the perspective that big business and crime are moving ever closer to becoming synonymous. In other words, law and order is a force which works for those who direct it for us. *Batman-the-comic-book-character* is a figure who directs it for us, whereas *Batman-the-media-superstar* will be a figure who directs it for them.

Obviously, there will be some among you who will say, "who cares about the Batman, put the old geezer out to pasture already, he's history." And you may be right: Ol' Bats is pretty much of a burn-out these days, what with Frank Miller having squeezed out onto paper just about every ounce of significance that Bats had left in him with **THE DARK KNIGHT RETURNS** and **BATMAN: YEAR ONE**. Maybe it is time to send Bats on his way, and what better way to obliterate his real significance from the public consciousness than with a \$50 million marketing blitz.

In any case, the question still remains of who or what will replace The Batman once he is gone. That's a question worth staying up late into the night to think about. If you come up with an answer, give me a call. I'll still be up. □

Dastardly Dan's Enlightening List

The word Blood has been used in many genre pics over the years. Below we give you a Blood title Filmography.

1957

- Blood Of Dracula •

1958

- Corridors of Blood •
- Night of the Blood Beast •
- Blood of the Vampire •

1959

- Bucket of Blood •

1960

- Doctor Blood's Coffin •
- Blood of Nostradamus •
- Blood and Roses •

1962

- Bloodlust •

1963

- The Bloody Vampire •
- Blood Feast •

1964

- Color Me Blood Red •
- Demon in the Blood •
- Blood and Black Lace •

1965

- The Bloodless Vampire •
- Blood Thirst •
- Bloody Pit of Horror •
- My Blood Runs Cold •

1966

- Planet of Blood •

1967

- A Taste of Blood •
- Blood of the Virgins •

1968

- Cauldron of Blood •
- Frankenstein's Bloody Terror •
- Blood Beast Terror •
- Night of the Bloody Apes •
- Illusion of Blood •

1969

- Mad Doctor of Blood Island •
- Blood of Dracula's Castle •
- Night of Bloody Horror •
- Bloodthirsty Butchers •

1970

- Beast of Blood •
- Blood Rose •
- Taste the Blood of Dracula •
- Blood of Ghastly Horror •

1971

- Blood Pie •
- Blood on Satan's Claw •
- House that Dripped Blood •
- Blood and Lace •
- Brain of Blood •

- I Drink Your Blood •
- Horror of the Blood Monsters •
- Bloodsuckers •
- Nightmare Bloodbath •
- Blood Mania •
- Blood on the Mummy's Tomb •

1972

- Night of the Blood Monster •
- Legacy of Blood •
- Bloody Bride •
- Bird of Blood •
- Blood, Blood, Blood •
- Why Those Strange Drops of Blood on the Body of Jennifer? •
- Blood of Others •
- Scream Bloody Murder •
- Silent Night, Bloody Night •
- Blood Spattered Bride •
- Bloody Finace •
- Carnival of Blood •

1973

- Blood Orgy of the She Devils •
- Theatre of Blood •
- Baron Blood •
- Invasion of the Blood Farmers •
- Blood Waters of Dr Z •
- Blood •
- Flesh and Blood Show •
- Brides wore Blood •

1974

- Blood Reincarnation •
- Blood for Dracula •
- Blood Song •
- Blood Rage •

1975

- Blood Bath •
- Blood Feast •
- Nightmare in Blood •
- Mary, Mary, Bloody Mary •

1977

- Blood Relations •
- Tintora Bloody Waters •

1980

- Bloodeaters •

1981

- Blood Beach •
- My Bloody Valentine •
- Bloody Birthday •

1982

- Blood Tide •
- Blood Sabbath •

1983

1984

- Bloodbath House of Death •

1985

- Blood Circus Wrestling •

1986

- Blood Tracks •
- Bloodsuckers From Outerspace •
- Blood Hook •
- Blood Rage •
- Bloody New Year •
- Island of Blood •

1987

- Blood Sisters •
- Blood Diner •
- City of Blood •
- Blood Frenzy •
- Blood Sacrifice •

1988

- Blood Harvest •
- Bloody Mary •
- Bloodscape •
- Bloody Pom Poms •

As one can see by the list, the industry could not use the B word for censor reasons until the late 1950's. By the early seventies, the genre producers made up for this, with as much explicit bloodletting (at least in the titles) emphasis as possible.

(Curiously, the primal Nixonian years of 1971 & 1972 brought us the two single most prolific years of Blood titles: The Reagan Revolution has brought Blood back with some degree of respectability—Editor)

Introducing

Charles Kilgore's

ECCO

The World Of Bizarre Video

Subscribe to ECCO, the new bi-monthly horror/exploitation newsletter that uncovers the weirdest, wildest, most depraved video releases imaginable! Let ECCO be your guide to new worlds of horror and sleaze. Dare to be different! Send \$8 check or money order (Overseas: \$12) for a one-year subscription to ECCO, P.O. Box 65742, Washington, DC 20035.

Call or write Screamin' for an update on our exciting new releases!

FREDDY KRUEGER

MODEL KIT

WITH THE A NIGHTMARE ON ELM STREET MOVIE SERIES

COLLECTOR'S EDITION
ULTRA FINE DETAIL
OVER 18 INCHES TALL

Screamin' proudly presents *The Horror Series of Collector's Edition Model Kits*. Each figure is highly detailed, molded in PVC vinyl, and stands approximately 18" high. The models are easy to assemble and come packaged in a full-color box with clear, simple-to-follow instructions. And all model kits are officially licensed.

Freddy Krueger features chrome mylar finger knives and a removable hat to expose his evil brain. **Elvira, Mistress of the Dark**, features a 9"x14" color photo of Elvira that may be used as a painting guide. **Jason**, from *Friday the 13th*, features a removable hockey mask, and a set of ominous machete blades. **The Werewolf** features the booklet *Werewolves — A Comprehensive Checklist of Lyrnathropic Cinema*. All are proudly made in the U.S.A. from the finest materials available. We design our products with the collector in mind, and hope that our horror figures will give you a lifetime of enjoyment.

The price for each model kit is \$59.95 plus \$3.75 shipping and handling per kit. (Foreign orders please add \$15.00 per kit for shipping and handling.)

To order by phone: Screamin' accepts VISA or MasterCard. We take orders 24 hours a day. An answering machine will take orders evenings, holidays and weekends. Sorry, no C.O.D.'s. Call 1-800-432-4342 to place your order. Leave your name, address, telephone number, as well as your credit card number and the expiration date.

To order by mail: Send check or money order to Screamin' Products, Inc., P.O. Box 6077, Albany, NY 12206. Please indicate quantity of each item ordered.

All orders are processed the same day they are received. Enjoy, and thank you for your support.

SCREAMIN'



©1984 — The Second Elm Street Venture. All Rights Reserved.

JASON

FRIDAY THE 13TH

MODEL KIT

COLLECTOR'S EDITION
ULTRA FINE DETAIL
15" SCALE FIGURE
OFFICIALLY LICENSED
SOFT VINYL MODEL FIGURE

INCLUDES MACHETE BLADES
REMOVABLE HOCKEY MASK
TO EXPOSE
JASON'S FLESHFACE



SCREAMIN'

Elvira

Mistress of the Dark

MODEL KIT

COLLECTOR'S EDITION
ULTRA FINE DETAIL
A STUNNING LINGERER
15" SCALE FIGURE
OFFICIALLY LICENSED
SOFT VINYL MODEL FIGURE

INCLUDES A 14" X 10" FULL COLOR PHOTO OF ELVIRA



©1988 — Queen "B" Productions

WEREWOLF

MODEL

COLLECTOR'S EDITION
ULTRA FINE DETAIL
15" SCALE FIGURE
OFFICIALLY LICENSED
SOFT VINYL MODEL FIGURE

COMES COMPLETE WITH
THE BOOKLET: WEREWOLVES
A COMPREHENSIVE CHECKLIST
OF LYCANTHROPIC CINEMA



SCREAMIN'

SURVIVAL RESEARCH LABORATORIES



Survival Research Laboratories was founded in 1979 by Mark Pauline and has operated as an organization of artists and technicians dedicated to exploring the potential for redirecting the techniques, tools and tenets of industry and science away from their typical manifestations in practicality or product. Since 1979, SRL has staged 33 mechanized presentations in the United States and Europe. Each performance consists of a unique set of ritualized interactions between machines, robots, and special effects devices with humans present only as operators or audience.



VIDEOS

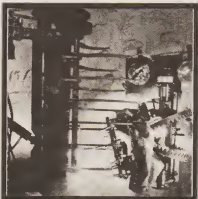
A BITTER MESSAGE OF HOPELESS GRIEF *Living in a fictional world all their own, SRL's machines act out scenarios of perpetual torment, exasperating consumption, and tragic recognition. 1988, 13 minutes, \$18. (\$2. handling)*

VIRTUES OF NEGATIVE FASCINATION *Five mechanized performances, 1985-1988, 70 minutes of endless pursuits, unavoidable captures, and merciless punishments. 1986, \$25. (\$2. handling)*

BAITED TRAP A Tale of Meat, Torment and Murder *"A wonderfully simple noir-ish romp through brutality and revenge inside a family that runs a meat packing plant. SRL's horrifying machines figure prominently" . . . we all approve." —Forced Exposure 1986, 12 minutes, \$12 (\$2 handling)*

A SCENIC HARVEST FROM THE KINGDOM OF PAIN *Three machine performances 1983-1984. "Disturbing, fascinating, recommended" —Richard Gere, LA Reader 1984, 45 minutes, \$20. (\$2. handling)*

Films and Videos Produced and Directed by Jonathan Reiss



POSTERS NOW AVAILABLE

A BITTER MESSAGE OF HOPELESS GRIEF (SRL film, 1987) • MISFORTUNES OF DESIRE: ACTED OUT AT AN IMAGINARY LOCATION SYMBOLIZING EVERYTHING WORTH HAVING (NYC, 1988) • DELUSIONS OF EXPEDIENCY (SF, 1987) • FAILURE TO DISCRIMINATE: DETERMINING THE DEGREE TO WHICH ATTRACTIVE DELUSIONS CAN OPERATE AS A SUBSTITUTE FOR CONFIRMATION BY EVIDENCE (Seattle, 1986) • AN EPIDEMIC OF FEAR: THE RELIEF OF MASS HYSTERIA THROUGH EXPRESSIONS OF SENSELESS JUNGLE HATE (SF, 1984) • (\$5. each + \$2. handling; specify show)



SRL PRESS BOOKLET

Includes 35 articles on the work of SRL, plus angry letters to the editor, protest flyers, etcetera. Articles run the gamut from accurate intelligent reporting to distorted smear campaigns; you decide. \$5. (\$2. handling)

SHIPPING ADDRESS

NAME _____

ADDRESS _____

CITY, STATE, ZIP _____

Mail order to

Dept. S
SURVIVAL RESEARCH LABORATORIES
1438-C San Bruno Avenue
San Francisco, CA 94110
(415) 641-9085

Make checks or money order payable to Survival Research Laboratories

ORDER FORM

	Quantity	Total
BITTER MESSAGE (\$18)		
VIRTUES (\$25)		
BAITED TRAP (\$12)		
SCENIC HARVEST (\$20)		
POSTERS (Please Specify) (\$5)		
PRESS BOOKLET (\$5)		
SUBTOTAL		
CA RESIDENTS ADD 6.5% TAX		
ADD SHIPPING AND HANDLING (\$2 each item)		
TOTAL (CHECK OR MONEY ORDER)		

WRITTEN ORDERS ALSO ACCEPTED

NOW AVAILABLE THE CULT FAVORITE VIDEO THAT DEALERS HAVE

555

FEARED TO HANDLE
BLOOD, GORE, SEX, NUDITY AND OTHER THINGS
WE CAN'T MENTION. SEE IT & BELIEVE IT!

KING VIDEO PRODUCTION

SHOT IN BLOOD-VIVID
VIDEO FOR YOUR
VIEWING PLEASURE

UNEDITED VERSION

1988/Color/1 Hr. 20 Min.
VHS Hi-Fi

CUTION:

Viewing may cause
severe damage to
your brain cells.

NOTHING HAS BEEN CUT!

Available at only \$34.95.
VHS only.

SPECIAL EFFECTS
BY
JEFF SEGAL OF
RE-ANIMATOR FAME

17" x 22"
Poster Available
With Every Order



"Callers have saved about
555." Buzz Korman, WLUP.
AM 1000, Chicago

"Has a story line and a plot,"
Chuck Shubert, Lerner Papers
Chicago

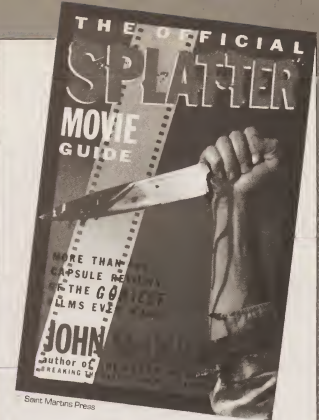
"Very well done," Steven
Kerr, Ankur Productions, Ft.
Worth, Texas

Aunt Mary says, "How could
you? This is DISGUSTING."
Chicago, Illinois

TO ORDER SPECIFY *\$H 555 ONLY \$34.95 +
\$2.00 HANDLING FEE

KING VIDEO DISTRIBUTORS, 2034 W. RICE
STREET, CHICAGO, IL 60622.

*YOU MUST ATTEST THAT YOU ARE 18
YEARS OLD TO ORDER. YES.



John McCarty has completed a sequel to
his 1984 Splatter Movies book, aptly titled
with the same name. He dissects over 400
splatter fests in this St. Martin's Press
edition, due out in July.

FANTACON

FantaCo's

MEGASHOW

Make your plans now to attend:

DATES: Saturday September 9 1989 10 AM to 7 PM
Sunday September 10 1989 10 AM to 5 PM

PLACE: Governor Nelson A. Rockefeller Empire State Plaza
Convention Center in Albany, New York

DIRECTIONS: Thruway exit 23 then follow signs to Empire State
Plaza. By train exit Albany/Rensselaer train station—convention
center is only a 10 minute taxi ride. By Bus (Greyhound or Trailways) exit Albany bus terminal—
convention center is only 4 blocks away. By air book flight to Albany Airport (see special offer of reduced
fare below)—convention center is just 30 minutes away by taxi.

PARKING: FantaCon is the only major convention to supply free
parking! During the show we have reserved thousands of parking
spaces for our attendees and guests. What you save on parking
far less than what you pay for admission!

AIRFARE: Fly to FantaCon from anywhere and get a 5% discount from your
fare! Call American Airlines at the toll-free 800 number or your local phone
directory. Ask to the convention desk. Ask them to pull out file 305-599A.
They will give you flight times and rates. To book your flight call Blythe Travel
at 1-516-463-1276 and ask for Nancy. Specify that you want the "FantaCon
social rates."

NOTES: These hotels are offering special FantaCon rates. You must
reserve your rooms before August 1, 1989 and specify that you
want the "FantaCon rate."

SHERATON: 1-800-325-3535

This hotel is nearest the airport (5 minutes by taxi).

\$65 single

\$75 double

ECONO LODGE: 1-800-333-1177

This hotel is nearest the airport (5 minutes by taxi).

\$30 single

\$45 double

\$54 one bed suite

\$60 two bed suite

DIRECTIONS: Thruway exit 23 then follow signs to Empire State
Plaza.
By train exit Albany/Rensselaer train station—convention center is
only a 10 minute taxi ride.
By Bus (Greyhound or Trailways) exit Albany bus terminal—
convention center is only 4 blocks away.
By air book flight to Albany Airport (see special offer of reduced
fare below)—convention center is just 30 minutes away by taxi.

Tickets for FantaCon '89 are available at the door on the days of the event.
One day pass \$8 Two day pass \$14
Two day passes are available in advance by sending \$14 to
FantaCon '89
21 Central Avenue
Albany NY 12210

PARTIAL GUEST LIST

Many more to come!

Bill Anderson
Chas Balun
Steve Bissette
John Caldwell
Greg Capulle
Dennis Daniel
Kevin Eastman
Roy Frankrig
Bruce Spaulding Fuller

Basil Gogos
John Herbert
James Karen
Peter Laird
Rick McCallum
Steve Morrison
Caroline Munro
Wendy and Richard Pini
Tom Savini

Val Somek
Sam Sherman
Dick Smith
Roni Stark
Eric Talbot
Tony Timpane
Gahan Wilson
Michael Zulli

*tentative, pending filming schedules

PRIME CUTS

This time out, we're gonna give ya'll a few tasty morsels of horror from Yen land. Culture vultures searching for the "correct expression", will already know that in Japan, animation is called ANIME, MANGA means comics, and KAIKI means horror. About the writers: Japp Hop Kobayashy is from Tokyo, Marc Makowski produced SLIME CITY.

UROTSUKIDOJI (The Wandering Kid)

Mention animation to most Americans, and they might think of the **FLINTSTONES** (which by the way, is about to be made into a feature live action film—Clever!). In Japan, animation conjures images of action, drama, and horror, even as far back as the early 1960's. Japanese animation has been nestled in on the shores of America. Those old enough to remember **ASTROBOY**, **GIGANTOR**, and

KIH MAN, already knew that the Japanese were onto something very different from the American cartoons. Where the Americans were concerned with animation movement and jokes, the Japanese focused on half-hour story lines, with strong character development and identification.

Throughout the late 1960's and into the 1970's, **SPEED RACER** and **CYBORG**

009 found popularity among American audiences. The Americans even tried a little imitative animation with **MARINE BOY**. But 3 years before **STAR WARS** changed the face of science fiction, **STAR BLAZERS** and **BATTLE OF THE PLANETS** appeared on American TV.

STAR BLAZERS was an English dubbed version of the enormously popular



HORRIFIC ANIMATION FROM JAPAN

by Marc J. Makowski

Japanese TV program **SPACE CRUISER YAMOTO**, which ultimately was made into a series of feature films. Yamoto was the star battleship of the Japanese fleet during World War 2, and was sunk by the Americans. The TV show brought the big boat back, and made it into a space ship. As earth became polluted by radiation from the adversary Gorgon Empire (Gorgonians looked ominously west-

ern), the space cruiser was sent out to save the planet.

BATTLE OF THE PLANETS was the Americanized version of **GATCHAMAN**. With a standard good versus evil plot line, once again the evil ones looked ominously western. The shows were targeted at adults and children alike, with extremely risqué humor, very violent fighting, and lots of death.

Both **STAR BLAZERS** and **BATTLE OF THE PLANETS** were heavily edited before appearing on American television. To understand why Japanese children can watch *intense* violence and horror, while their American counterparts are told that it will destroy their minds, you have to understand Japanese culture (*a topic which could fill a library, much less an article*).

Japan itself has only been out of its Feudal period for 140 years. During this period, Japan was red from the spilt blood of soldiers battling under their War Lords. Japan has never tried to deny its violent past; the theory being that you learn from the past in order to never repeat it. For whatever reason, it is clear that the Japanese don't fear the representation of violence to the degree that Americans do.

The Japanese animated films of the 1960's and 1970's were made by adults that were children during World War 2. Not sur-



UPOT/SURDOU © Toho Media/AMC.C.

prisingly, they often depicted evil as looking very western. Let us not forget: **GODZILLA** was awoken by a nuclear bomb, and Japan is the only country ever to experience a nuclear attack. But all of this is not to say that they only wrote stories about nuclear aberrations. **MONSTER MAN Bem Bera Bera** was a popular animated show about ugly mutants. It was sort of a cross between **FRANKENSTEIN** and Marvel Comics' **X-MEN**.

All of which brings us to the 1980's. Japanese animation has become more sophisticated in its story line and presentation. **UROTSUKI DOJI. The Wandering Kid** (reviewed in *SH #2*), is one of the most erotic and gory demon films ever made. During one very *torrid* sex scene, a woman turns into a demon, out to kill the hero. Arms and legs are pulled off, and blood baths the screen as it becomes apparent that sex is the catalyst for the demon's appearance and wrath. The film has won several awards at Japanese fantasy festivals, and even spawned a sequel. Unfortunately, the producers still can't find an American distributor to handle the film.

While this is also the case for **AKIRA**, the film's producers seem to be having a bit more luck. Originally based on a comic book of the same name (now translated and distributed by Marvel Comics), the film tells the story of a post nuclear Tokyo in the year 2030. The government is secretly train-

ing mutant children with psychic abilities. The most powerful child, named Akira, has been asleep but will soon awaken. Bloody interactions between the government, the psychic kiddies, roving gangs of motorcycle riding delinquents and an underground movement, make up the drama. Bulging eyes and bursting heads make up the action.

HARMAGEDDON GENMA TAISEN is another animation based on a comic book. It tells the story of an evil entity that travels through the universe destroying worlds. It is confronted on earth by a group of psychics. *And what a group!* One can't get into college in Japan, another is a black kid

from Harlem. A Chinese girl, a Hindu, an Arab and an American Indian round out the group, all led by Princess Luna of Transylvania. The evil entity keeps sending demons in disguise, to destroy the psychics, and then earth (*New York is wiped out by tidal waves, and Japan becomes a desert*) but the psychics battle back. Eyes pop out, faces melt or get ripped off, throats are torn out, and heads are smashed.

For the most part, Japanese animation doesn't get distributed in America. Most of the current material can only be seen on bootlegged video tapes, or from imported laser disks. □





KAIKI MANGA: JAPANESE HORROR COMICS

by Japp Hop Kobayashy

"Fear. It is always stealthily positioned in the real world, and occasionally begins to exist within the fabrication of our minds. Some may be seized with panic because of fear. Others can scornfully laugh at it.

If fear is an experience inside of the mind, the delicate strategy of piling events up to the last point, will charm the human emotions stronger than anything else.

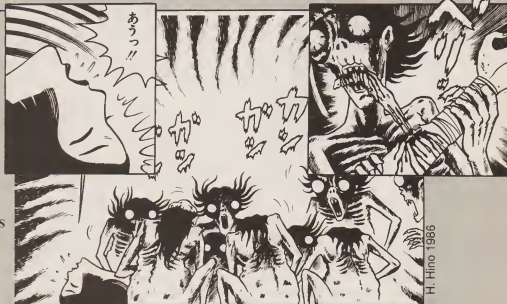
Each comic book in The Fear Series will be written from a different viewpoint."

Introduction to The Fear Series
By Kazuo Umezu

Translated by
Japp Hop Kobayashy

Perhaps you've heard of or seen the new, powerful, horror animation being made in Japan such as UROTSUKI DOJI, or the hi-tech AKIRA. To better understand where Japanese animation is coming from, you should become familiar with the Japanese comic book. This is important because the Japanese animated films are based on comics more than ever before. (And besides that, their horror comics RULE!--Cleaver)

Ten years ago, comic books were



H. Hino 1986

something my parents didn't want me to read. They were sort of like eating candy. Japanese parents tolerated only so much. Today, comics have thoroughly saturated the Japanese society. It is as likely that a major Japanese company will promote a product (in Japan) with a cartoon drawing, as it is that they will use a photo. There are junior high schools in Tokyo where students read about Japanese

history in comic book form, out of fear that otherwise they would miss the experience altogether. It is as common to see young businessmen reading comic magazines, as it is to see them reading newspapers.

Every age group, every profession, every taste and interest, is accounted for and tailored to in Japanese comic books.

Comic magazines are different from



Kazuo Umezu 1987

comic books, in that they are larger (the size of a magazine) and are much thicker (sometimes as thick as a phone book). Each comic magazine has at least ten continuing stories in it, and comes out weekly or monthly. If a particular story is popular, it is printed separately in comic book form. Japanese comic books are similar in size and paper quality, as the American paper back novel.

Japanese comic books are usually written and drawn by the same person, called a "mangaka". The horror comic books have a number of popular creators. **SHIGERU MIZUKI** made his most famous story, **GEGE NO KITTARO** more than 20 years ago. It has been made into 2 very popular television programs, and into a feature film. **HIDESHI HINO** is the leader of the young, political creators. He has begun to take his comics about the effects of pollution, and turn them into video movies. (Famed Japanese special effects artist **SCREAMING MAD GEORGE**, late of *Freddy 4* among other things, has assisted in an English translation of *Hideshi Hino's* 200 page Japanese horror comic book **PANORAMA OF HELL**. You can scarf it up from your fave comic shop for

\$9.95—Clever)

But **KAZUO UMEZU** has been the champion of the Japanese horror comic creators for at least the last twenty years. Umezu began to watch a lot of American films, which became apparent with **THE BUTTERFLY GRAVE** story, which owed a lot to Alfred Hitchcock's films **SPELLBOUND** and **REBECCA**. Umezu's story was based on a daughter who was terrified of butterflies. In Japan, butterflies, or more exactly moths, are things which children are very much afraid of. Much like spiders and snakes in America.

Umezu's latest work shows his continued study of the American film. His newest series is titled **THE LEFT HAND IS OF A DEAD PERSON'S SPIRIT, THE RIGHT HAND IS OF EVIL**. It is similar to the Western idea of "good versus evil". The series has spawned 2 separate stories so far. One of them is titled **THE RUSTY SCISSORS**, and is about a grade school student named "So" (translated: Idea). It owes a lot to the NIGHTMARE ON ELM STREET film series.

So has vivid nightmares. During one particularly nasty one, he dreams that his older sister is being cut up from the inside by a pair of rusty scissors. Once he is awake, So and his sister and her friends find themselves exploring a basement, where they find the scissors he saw in his dream.

Later on, she begins to vomit up the same dirt and mud that was in the basement. Not just a stomach full. All of the dirt from the basement comes out of her mouth. It's as if her body is somehow connected to the basement.

She is quickly taken to a hospital,

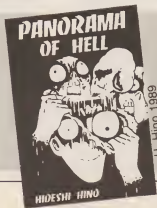
but she cannot stop vomiting. Children's skeletons, toys, and finally thirty year old newspapers, come pouring out of her mouth. The headlines of one of the newspapers talks about an evil murderer who killed children with a pair of scissors. He would put the scissors into the child's mouth, and start cutting.

Umezu suddenly takes the reader down a different path, where we learn that So's sister's teacher was attacked by the murderer, thirty years ago. Umezu spins off again, and the reader is left wondering if the teacher is the killer. And then Umezu ends the comic, leaving the reader hanging on a cliff till the next issue comes out the following week.

Another story in the "HAND" series is the **KAGEMOJA** story. This time Umezu created a monster inspired by Andre Geiger. The Kagemoja is a Japanese myth about dead people who failed to reach "Buddhahood", which is sort of like a Buddhist Heaven. Their spirit follows living people. If the Kagemoja likes the living person, they have good luck. If the Kagemoja hates the person, well, the person is not safe.

Although Umezu mostly does horror comic books, he, as with most other Japanese comic book artists, also creates other genre's. One of his science fiction comic books, **HYORYU KYOSHITSU** (The Drifting Class) was made into a feature film several years ago. He also used to write a crazy gag comic. But his main field of interest is always horror, horror, and more horror!

So if you find yourself walking down a street in Tokyo and you see a Umezu comic book, buy it. Because you won't find one for sale in America. At least not yet. □



Yow, what a hot summer! We're sweating buckets of the red stuff all over the Butcher Shop. Freddy's slashing in L.A., Jason's bruising N.Y., and Michael Myers is waiting in Salt Lake City for our Anniversary October issue. Dominique Girard has been rockin' the directors guild (and the MPAA) back to back with NIGHT ANGEL and HALLOWEEN 5. Terry O'Quinn took time out on the set to explain the Stepfather's inner mind, and gosh darn, there's so much more. Grab yourself a seat, and DIG IN!

JUST WHAT DOES THE UPCOMING NIGHT ANGEL* AND NEXT OCTOBER'S HALLOWEEN 5 HAVE TO DO WITH EACH OTHER?

DIRECTOR DOMINIQUE OTHENIN-GIRARD EXPLAINS IT ALL TO SLAUGHTER HOUSE.

*tentative title



by John Esposito

"Horror films provide [filmmakers] a tremendous freedom of expression", opines Dominique Othenin-Girard, a European expatriot currently awaiting the release of his two highly anticipated U.S. efforts, NIGHT ANGEL and HALLOWEEN 5. "They grab the audience by the balls and by the stomach, more than by the head."

These, the words of a man who, as he puts it, had no idea films were even made until the age of 18. "I was born in a tiny village in Switzerland (and later raised in France) with farmers, milking cows."

Okay, so that explains how he knew about "the balls". In any event, fate intervened some years later and he wound up in

Detroit. God help us, as a high school foreign exchange student, Girard fell in love with "the states". In particular, Uncle Sam's cinema. "American movies have a unique way of putting across the narrative", he explains. "European films are often too preoccupied with art. Film exists to tell a story. When a movie becomes too artful, it some-



ALLITH REPRESENTS THE CLASSIC FEMME FATALE



times cheats with an inferior narrative, but the story really is the core."

It is Girard's strong commitment to story, however, that almost caused him to reject his first American directing assignment, Paragon Arts' NIGHT ANGEL. "I appreciated their early support, especially the help of Joe Augustyn, but I still felt that the NIGHT ANGEL script they offered was weak. There was no hero. No link between the antagonist and the protagonist."

Paragon's initial interest in Girard's work came after a viewing of PIEPE A FLICK (The Cop Trap), a French TV movie which the director himself acknowledges as "the doorway to my career in the U.S."

"Piepe A Flick became something of a controversy in Europe", states Girard

with more than a hint of pride. "It was produced for a prime time television slot, filled with violence and sex and money. And I guess the Americans understood it" (Funny paradox: We understand sex and violence, the

**"...SHE
PLUNGES HER
FINGERS INTO
THEIR HEARTS
AND PUMPS OUT
THEIR SOULS,
SUCKING THE
BLOOD TOO."**

French understand Jerry Lewis).

Girard battled the European censors in defense of his cut. "A film director is somewhat of an outlaw. We have to break open the taboos society inflicts on the people." The public flooded him with letters, some seriously accusing Girard of being the actual devil himself. "But along with those came others of very high praise." Piepe A Flick went on to garner top European award nominations for its principal leads.

The Paragon Arts people, knowing a good thing when they see one, called an additional meeting with Girard, one which lasted a full five hours, where upon they decided to go with him as their director, pending the required Girard re-write.

"Of course Paragon was nervous".



he says, fully understanding their apprehension. "They thought that they had this weird European, looking to make a European film." Paragon wanted a commercial product. A horror film. And from what we've seen in The House, Dominique Othenin-Girard has more than delivered.

NIGHT ANGEL is based on the exploits of LILITH, an actual demon in religious dogma who, within the seductive form of a sensual woman, lures men into Hell by way of her stunning sexuality.

Girard immediately took to the idea of using a feminine antagonist. "Instead of having Jason or Freddy or (he laughs), maybe Michael Myers, we have Lilith as our scary, provocative, evil character. She was the first wife of Adam (of Eve fame), the very first woman created from the remaining piece of clay from which God formed Adam. He didn't have enough clay to build her head though, so He dug into her stomach and put the stomach into her head. She was, subsequently, chased away from the angels and wound up remaining with the demons, where she became Satan's whore." (So when she's too tired for





sex, is it: a) Not tonight dear, I have a headache. b) Not tonight dear, I have a stomach ache. Ouch!)

"Lilith represents the classic *femme fatale*", he continues. "She lures you into no good with promises of sex. (Reminds me of a few demons I've known myself...) Lilith has existed throughout time, from the most ancient of civilizations. And she is the legend behind the modern day story we are telling."

And, yes folks, Girard promises to reveal the venerable *démon* in all it's primitive glory by the time that the last reel unspools, along with mucho more FX pieces. Naturally, he's convinced that the special effects are anything but exploitive. "They are psychologically required by the story line." He licks his lips and describes one of the requirements.

"You see, Lilith sexually entices her victims and, when they go for her, she

"A FILM DIRECTOR IS SOMEWHAT OF AN OUTLAW. WE HAVE TO BREAK OPEN THE TABOOS SOCIETY INFLECTS ON THE PEOPLE."

plunges her fingers into their hearts and pumps out their souls, sucking the blood too."

Steve Johnson was hired to handle

the psychological requirements. Girard calls the effects artist "Magnificent. He was very precise. A great pleasure. He had the hand going into the chest and you could see the fingers, just *plunging*. The chest piece was a seamless appliance and there was a fake arm used for Lilith, where you could actually see the blood traveling through her veins."

Likewise, when additional "pick up shots" were needed, the magnificent requirements continued, even without the services of Johnson.

"Steve was busy on *THE ABYSS* and couldn't complete our film, so we brought in *KNB* exs *Group*, consisting of Robert Kurtzman, Greg Nicotero, and Howard Berger. I really love these guys and have brought them along with me on *HALLOWEEN 5*, which we're shooting now. (Bob Kurtzman has sculpted a chilling new look for the Michael Myers mask)

Girard goes back to *NIGHT ANGEL*. "KNB did stunning work on the effects for a dream sequence, where we have six, maybe seven snakes firing from Lilith's mouth and attacking her lover."

I notice the tone in his French accent is now U.S. elated. KNB also handled a graphic disembowelment, but the *creme de la creme* came with their work on a full scale mock-up of the Lilith beast. As Girard explains, "When love wins over lust, Lilith transforms into her actual self. KNB delivered this incredible demon, complete with giant bat wings and so on."

Sounds pretty psychological.

Now, with *NIGHT ANGEL* in the can, Girard is prepared to talk about *HALLOWEEN 5: AND THINGS THAT GO BUMP IN THE NIGHT*, which he assures us will recapture the spirit of, what he calls, "the John Carpenter very good Halloween"

And we're prepared to print what he said from the set... next issue. □



PHANTOM OF THE MALL

by the Cleaver

"half-normal,
half-grotesque...
believable disfigure-
ment... dual tor-
ment..."



Yikes! Keep your eyes peeled for this novel twist on the age old concept that's sure to be popping up more and more often these days. As reported in SH #2, there's 3 different **Phantom of the OPERA** films in the works. To wit: **Andy Weber** is responsible for the Broadway play version, and will turn it into a film as soon as the play bites the dust. **Das Boot** director **Wolfgang Peterson** is making another mouth watering version with WW 2 as a back drop. Both of these versions will likely be eclipsed by **John Hough's** version which is soon to be released, starring **Robert "Freddy" Englund**.

What to do if you're an enterprising producer (**Tom Fries**), hot from success with **FLOWERS IN THE ATTIC**, and a young director (**Richard Friedman**) with TV credits ranging from **Tales of the Darkside**. **Friday the 13th**, and a small theatrical albatross called **DOOM ASYLUM** wrapped around your neck? What say if you were to get a bunch of ex-models, both male and female, and give the old phantom plot a painful little twist? Say, how about something deeply meaningful, like making a statement on how shopping malls have replaced opera as a potent American cultural source of focus. Common logic. How many teenagers even know what **Swan Lake** is about? But just so that people don't take your plot twist too seriously, what say you get **Morgan Fairchild** into it. Yeah, that's the hook that'll get them into the theater. Or at least it'll get 'em to rent the video tape. Or at the very least, will help sell the film over-seas.

Derek Rydall, who boasts a **Cherry 7-Up** commercial and an episode of **Mr. Belvedere** at the top of his resume, plays the disfigured Eric, who hangs out in a shopping mall built on the same spot as his family's old house, which was burned to the ground. **Kari Whitman** plays his old girlfriend **Melody**, who thinks that Eric's dead. **Kari** boasts **Burger King**, **Sprite**, and **Busch Beer** commercials, and an episode of the defunct **Miami Lice** on her resume.

The stage is set. Instead of having a season's premiere at the opera, let's go for opening week at the Mall. And then, what the heck. Bring on effects man **Matthew Mungle**. *"I researched actual burn victims and scar tissue, finally arriving at a half-normal, half-grotesque rendition,"* relates the philosophical Mungle. *"It's a believable disfigurement, given the cause, fire, and is also a consistent reflection of the Phantom's dual torment (the deeply meaningful part), the conflict between his inner and outer self."*

Where does overtly talented **Morgan Fairchild** fit into this torrid tale of teen angst, you should be asking by now. Not to fret. She slides in the back door of the film as the mayor of the town. Gee, this film has popular success written all over it. Due out in September, at a multi-plex near you. □

BOOKS OF BLOOD



ATTENTION BARKER FANS

ARCANE IS NOW COMPILING
THE ULTIMATE COLLECTION
OF CLIVE BARKER ARTWORK
FOR AN UPCOMING BOOK. IF
YOU HAVE ANY CLIVE
BARKER ARTWORK, SEND A
ZEROX OR STAT AND YOU
WILL RECEIVE MENTION, AND
YOUR NAME IN THE BOOK!

©1988 CLIVE BARKER

LIMITED EDITION LITHOGRAPHS BY CLIVE BARKER

SET OF SIX FULL COLOR PRINTS • SIGNED AND
NUMBERED BY THE ARTIST. • HIGH QUALITY ACID-FREE STOCK.

\$200.00 A SET POSTPAID • SHIPS HALLOWEEN.

Featuring the cover art from the British editions of the Books of Blood.
Including a never before seen seventh print created for this edition.

ONLY ONE THOUSAND PRODUCED

715 EIGHTH STREET, S.E., SUITE 300 WASHINGTON, D.C. 20003

ARCANE



COMIX



**"THIS ONE
DOESN'T EVEN
REALLY HAVE A
BEGINNING,
MIDDLE AND
END." ROBERT
ENGLUND**



What did you think he reads, HOME & GARDENS?

So what's new with the burnt one? Simple. David Miller, Alan Munro, and Stephen Hopkins. David Miller is returning to Freddy makeup for the first time since Craven's original bad dream. He's also doing a little robotic magic with a baby Fred Krueger. Alan Munro is the effects supervisor. Alan once put the *juice* into Michael Keaton's career by designing and supervising all of the incredible effects in *BEETLEJUICE*. He designed the effects and supervised all 8 F/X crews on this one. Stephen Hopkins, most noted for his music video's and his work as a theatrical art director, was the big guy helming it all.

It took a Cleaver visit to the set to really get things straight. We wandered through the halls of every abandoned government hospital we could find in Los Angeles, until we stumbled upon Robert Englund preparing for his next scene.

Slaughterhouse: *Yo, Fred! Got time to rap?*

Robert Englund: Hey! Sure! I gotta tell ya. I just got off the plane from Budapest.

**"HE NEVER
REALLY GETS HIS
STRENGTH BACK
FROM THE
FOURTH MOVIE."
ROBERT
ENGLUND**

I spent 5 weeks shooting *PHANTOM OF THE OPERA*, with Dwight "Halloween 4" Little.

I've just noticed that there's been some changes in the Freddy script, since I left for Budapest. As of this morning, I've found out that I'm going to be a 30-something, yuppie, asshole caterer in one of my manifestations. In one scene, Freddy's in a jacuzzi filled with what was supposed to be his own blood, but it was changed to be being filled with, dare we say it, his own shit!

Slaughter: *!! What's this one about?*

Robert: Basically, the whole Nightmare 5 is one massive, off the block, hallucinatory, downhill bob sled ride that works like a *Raising Arizona* meets *Freud* meets *M.C. Escher*, with all of the mythology of the past 4 films layered over it.

This one doesn't even really have a beginning, middle and end. It's absolutely non-linear from the opening frame. Which is a scratch mark on human skin from Freddy's claw, which becomes an *orgasmic scratch* on our lead girl Alice, played by *Lisa Wilcox*.

The Cleaver Visits The Set Of

A NightmareTM ON ELM STREET THE DREAM CHILD 5

FREDDY JUICE and The Return of David Miller

"NIGHTMARE 5 IS ONE MASSIVE, OFF THE BLOCK, HALLUCINATORY, DOWNHILL BOB SLED RIDE..." ROBERT ENGLUND

All photos by Laszlo Pataki, unless marked.

Slaughter: *How spectacular is your death in this one?*

Robert: Actually, I'm torn apart in a dream within a dream, by a hundred maniacs. We keep going back to the Freudian, mother of us all, Ted Bundy sort of thing, a lot in this one. Well, I just read an article on Ted Bundy, so a lot of my imagery is based on him.

Freddy sort of dissipates this time. He never really gets his strength back from the fourth movie. The whole movie is about him trying to seek an entry, a door, through the child... The dream child.

Slaughter: *The Ted Bundy interest is poignant...*

Robert: There really are some great books out on him right now. There was one book written by the woman who worked with him at the crisis center in Seattle. This woman had a crush on him. They literally talked about mass killers as she watched him save





Slaughter: And his kids are buying tickets to see Freddy killing kids just like themselves...

Robert: Oh, everybody is buying tickets to see us now. I mean, it started out with a very underground audience. They were very much out of the mainstream. Almost a subversive kind of nature. Of course, a natural kind of thing happens. The older brothers and sisters are wondering why the kids are hiding under their beds, and wondering where the cool poster came from.

Slaughter: Do you think that it's too far stretched to argue that horror is a unique art genre?

Robert: It's certainly an American art genre. If art is something out of the imagination, then that is what this movie is all about. I hate to use that word (art), because it involves so much pretension and ego trip.

Slaughter: What happened to 976-EVIL?

Robert: I promised [the producers] a 110 minute film, which is all I ever said I could do. That was the script that I shot. I understand that that's a little long, so I gave them a 107 minute film, and then a 105 minute film, and finally I got it down to a 102 minute film. One of my producers saw it, and told me that she really liked it.

Then one Sunday, I didn't go in to work. I was exhausted, and she went in to make a few changes. Now, that's certainly her prerogative. That was the first real time that it went out of balance. They cut entire sequences, instead of just pruning. I was able to live with that, and I had the reasons explained to me. Distribution and everything.

Believe me, both of the producers were very supportive; we had the cast I wanted and all of that. But they were busy with other projects when some of the final decisions were made, and then I wasn't present when they began to make their decisions.

We had a very successful screening of a compromise cut that everybody was very happy with, and I went on to do everything else that I do in my life. And just before I did the series, I went to a color timing screening for the video release. It had been edited hamfistedly. And I under line that: *Not with*

OF SAM, and BOSTON STRANGLER stuff really terrifies me. I have to defend fantasy horror, but that comes easy to me. The movie IN COLD BLOOD really scared me a lot more than THE THING and SISTERS, the first time I saw them. The entire thing with Freddy is that we are operating in the dream states, and as we peel back each layer, the more time we spend in the dream state, we get closer and closer to the source. It becomes some kind of weirdo American myth that gets passed around the camp fire. We're doing something right. We're addressing some kind of latent, adolescent buried fears about growing up.

Slaughter: We've been joking around trying to figure out if there's some connection to Freddy becoming so popular at the same time that Reagan did...

Robert: Freddy is very subversive to that kind of lifestyle, that people choose to live within. I have nothing against the guy that mows his lawn every weekend, and paints his white picket fence. As long as he isn't turning his back on the rest...

That man is sending his check off to the earthquake victims, or sending his check to EARTH FIRST or some other ecology thing. But if he thinks that he can hide from everything that way, he is wrong. He can't.





finesse. I would have been glad to work for free; I would have been glad to continue to prune. My feelings were a little bit hurt that I wasn't asked to continue to prune it down, and I could have made some time to do it.

To make a long story short, *I don't know the movie that went out.* I don't know what version it is. I had some problems with the music, too, in sequences that weren't used. There are sequences out of order.

The bathroom scene and the love scene in the bedroom are mine. They're untouched. They're mine from beginning to end. But there's a shot taken out of the opening credits, that was a fabulous introduction to the projection booth and the game.

A rough cut is supposed to show you everything that you have, so that you can begin to sculpt your film out of that. It's the cake before you begin to cut it back. But to take a sequence out of the film even before the rough cut, is very wrong to do. Later on, you might decide you need some action, and it's already gone.

Slaughter: *But was this enough of a taste that you want to direct again?*

Robert: Oh, yeah, I've got 2 films being offered to me, and I was offered the sequel to 976-EVIL! I've got other commitments right now, but I'll also be directing some of Freddy's Nightmares.

Slaughter: *What are your thoughts on the Freddy TV show?*

Robert: I know that out of the 22 shows we've done thus far, there's 8 of them that I like a lot. There were 4 shows short that I haven't seen yet, because I had to leave for Hungary. Even though I was in them, I didn't see them finished. So we're talking half that I am really proud of.

I think that we might be formulating too much. But the heart of television production is the formula. I think that the formula that we decided on might not have been the right one. We don't have regulars on the show. People have to carry the show every week. It's hard to find fresh, young teenagers that can carry 60 minutes of television. Although we've been lucky. The males have been very strong, but I thought we were inconsistent with some of our female leads.



Slaughter: *Say, would you sign that copy of SLAUGHTERHOUSE for me? Thanks.*

And then Freddy disappeared into the hallway so that a screaming Lisa Wilcox

could drive a baby-carriage-from-hell right through his back.

DIRECTOR STEPHEN HOPKINS

We snuck around for a bit, and found director STEPHEN HOPKINS nursing a cup of coffee near the camera.

Slaughter: *You are known primarily for music videos?*

Stephen Hopkins: Well, I also did second unit direction on **THE HIGHLANDER**.

Slaughter: *But you're primarily known for a visual style.*

Stephen: Yeah, that's true.



A Nightmare
ON ELM STREET
THE DREAM CHILD 5
M

"AT ONE
POINT WE WERE
GOING TO SEVER
JOHNNY DEPP'S
HEAD." DAVID
MILLER



Baby Freddy

Photo courtesy of David Miller F/X



Photo courtesy of New Line Cinema



Slaughter: Robert Englund was saying that this one is going to primarily be layers and layers of dreams.

Stephen: It's going to be much more of a mystery/ghost tale, as opposed to the usual sort of Freddy thing. There's more of a purpose, a history to Freddy in this one. But you're right in saying that most of the world is a dream world, rather than a contemporary setting.

Amanda Krueger, Freddy's mother, is in it a lot. Freddy is trying to possess Alice, the Dream Child, because that's the only way that he can get back into the world. All of the characters and situations are presented in a dream history as opposed to a real world.

Slaughter: So this is going to be 90 minutes of visual wildness, somewhat akin to a music video?

Stephen: I haven't only done rock

music videos. I did another feature which comes out in September. What I've been trying to avoid is a lot of the problems a lot of rock music video directors fall into, which is to concentrate on just the visuals, and not the story. I'd been an art director for a long time, and I did a lot of stage musicals. By now, I should be good enough to do the visual aspect

while standing on my head.

This one (Freddy) actually has a story! I know that that sounds pretentious. There isn't any big message to the film, but the visuals are great, and I've got a great crew. Alan Munro is *fantastic*. What's left to me is the pace. I make sure that the kids talk a little bit more realistically. The story is very com-



Photo courtesy of David Miller F/X

plicated this time.

Slaughter: Is there a line in the film that really stands out in your memory?

Stephen: Oh, I think when Freddy is resurrect, when he slowly reforms from a fetus back into Freddy in the smashed up church, with the cross behind him. "It's a boy..."

**"...KEVIN
YAGHER GETS SO
MUCH PUBLICITY
FOR MY MAKEUP
ON FREDDY."
DAVID MILLER**

And then out of nowhere, a production assistant appeared and whisked Stephen back to the camera.

We ambled back to Freddy, where we found DAVID MILLER. David designed all of the funky fried latex for Wes Craven's *ELM STREET* classic, and he's very happy to be back in this one.

Slaughterhouse: How does the first Fred film compare with this one?



Photo courtesy of David Miller F/X

David: I really think that the first one stands alone. It was very scary. The makeup effects weren't done to stand out. Now they're all major effects films. That's what's popular. But I must say, this one is looking fantastic from what I can see.

Slaughter: How did you end up doing the first Fred flick?

David: I was finishing up the effects for the last *KISS* video that the band did before they took off their makeup. The effects guy on it was Jim Doyle, who also did the effects with me on the first *Elm Street*. We had just gotten off of that, when Jim gave me the *Elm Street* script. I did a budget, they called me back and said they wanted me. It was that simple.



Photo courtesy of David Miller F/X



Photo courtesy of David Miller F/X

The thing that turned me on was that the script was so scary. I had 8 weeks to do it, and the budget was very low. They had originally scheduled Freddy to be made up 11 times, and then they started to squeeze in more and more Freddy days. I ended up doing him 25 times. I was staying up all night running appliances and then spending all day on set, only to go home and run more appliances. In 10 days, I lost 15 pounds.

“WES THOUGHT THAT IT LOOKED TOO REAL...” DAVID MILLER

Slaughter: How much design control did Wes Craven allow you?

David: In the script, it was described somewhat vaguely. At first they were going to have David Warner (TIME BANDITS, STAR TREK 5) play the role of Freddy Krueger. I did a sculpture based on David's face. It was basically the same, but it was more charred. But then David had to bail out for one reason or another.

They chose Robert Englund next, who showed up with his incredibly friendly face. I did 4 sculptures based on a photo I got from the UCLA medical center. Instead of using regular foam, I made the first masks out

of Glazan. It's a plastic material that's translucent. You can paint veins on the inside, and still see through it. They usually use it to make bald caps. Wes thought that it looked too real, and not horrific enough. So I did little variations of what you see now. Wes chose a little bit from each one, to create what we have now.

Slaughter: What else did you do for Fred #1?

David: Everything. The easiest was Freddy cutting his own chest opening up. The hardest was the cuts appearing through the girl's chest. At one point we were going to sever Johnny Depp's head. He played the Amanda's boyfriend. That was his very first professional acting role. He was 21 and married. He's neither now (laughs).

Slaughter: You disappeared from Elm Street after number 1. Why?

David: A bunch of things. I was bidding on NIGHT OF THE CREEPS at the same time that I bid on NIGHTMARE ON ELM ST 2. NIGHT OF THE CREEPS was something like 10 times the budget. I was told that my Elm St. budget was okay and all of that, and then apparently Jack Sholder, the director of part 2, said that he didn't like my makeup on part one. Instead of giving me another try, the line producer (Michael Murphy) got his friend in (Kevin Yagher).

Slaughter: There's no animosity there?

David: Nah, and I'll be the first to admit that it's dog cat dog out here. You have to jump for whatever you can get.

Slaughter: David Chaskin, the writer for part 2, told me that director Jack Sholder hated horror! (SH #3, page 34)

David: Well, you saw 2 didn't you? It was a piece of junk as far as I'm concerned, so I'm actually glad that I didn't work on it (laughs). But I really almost walked out of the theater during #2. I mean, Sholder had Freddy in a shower whipping this guy's rear end!

I liked parts 3 and 4, though. What bugs me about not doing them is that Kevin Yagher gets so much publicity for my makeup on Freddy. I've seen books on the first film with my photos in it, cropped so you don't see me, and then a final photo of Kevin. He's got to realize that you can't step on peoples toes quite so much. This isn't that big a town.

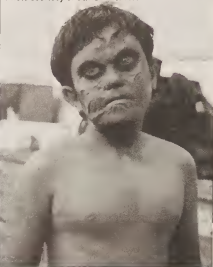
Slaughterhouse: What scenes in this one are you responsible for?

David: I've taken Freddy back more toward my original one. I thought it was looking ludicrous from all of Kevin's changes (laughs). He took my character and made a mess out of it. Freddy's skin was getting much too smooth.

I made Freddy quite a bit older. As a person gets older, their nose drops a bit, and the chin grows out. That's why when you see caricatures of 200 year old witches, their chins almost reach out and touch their nose's.

I'm also handling the Freddy resurrection. He comes back as a new born baby. Lisa Doering, one of the best assistant's I've ever had, has the baby sculpted over her arm. The facial features are controlled by radio, and hard wired into a computer. I can program all of the movements with a joy stick, and then run it back exactly the same, as many times as needed.

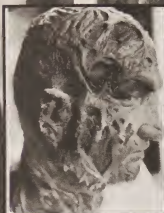
Photo courtesy of David Miller F/X



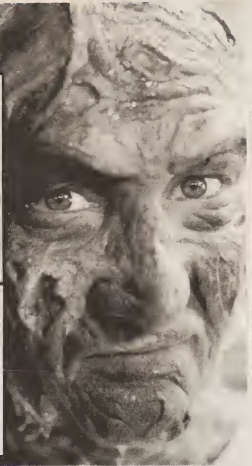
Freddy Junior...



The very first Freddy sculpture, which was designed for David Warner, courtesy of David Miller



**"AT FIRST,
THEY WERE
GOING TO HAVE
DAVID WARNER
PLAY THE ROLE
OF FREDDY
KRUEGAR."
DAVID MILLER**



I developed the technique for a film called **WATCHERS**. At the end of the film, the beast had a bunch of lines. We did the lip movements using 8 servos. Everything was digitally recorded, and the beast went through it perfectly every time.

The latest development in all of this, is that puppeteers are being considered actors. I'm now actually in the actors union, and now we're starting a SAG puppeteering union. You're the first to hear about that! Our first meeting is next week.

Slaughter: What happened to **WATCHERS**? It stunk!

David: I basically was up in Toronto wasting an entire year of my life on 2 films. **AFTERFOOD OF THE GODS** and **WATCHERS**. The production company really flubbed them both. I honestly hope that **AFTERFOOD OF THE GODS** gets shelved, because it's bad. I saw a rough cut of it and it really was the worst junk I've ever seen. It was worse than **PLAN 9 FROM OUTER SPACE**. They really just didn't know what they were doing.

Slaughter: Toronto seems like an up and coming place.

David: Yes, definitely. My shop is merging with a company up there called **Showtronics**. They have a project called

Fright Night Studio Tour, which is sort of like a wax museum with moving characters. It's gonna be the ultimate haunted house. Everything is going to be based on certain films. You'll see the **AMERICAN WEREWOLF IN LONDON** transformation and things like that. It's going to be very wild.

Slaughter: We'll see you there!

F/X Supervisor Alan Munro

We nabbed Alan as he was running up a flight of stairs from one set to another.

Slaughter House: What led you to this esteemed position?

Alan: I supervised effects on **BEE-TLEJUICE**, and before that, I was the Art Director of CANNON Film's effects division. I worked on things like **PREDATOR**, and things more notable, and less notable, in a variety of capacities.

Slaughter: **BEE-TLEJUICE** ruled!

Alan: Believe me, no one was as

shocked (at its success) as those of us who were working on it. We didn't know what we were working on. But on this film, it's just the opposite. In some instances, it's even fighting that complacency of not trying make it look just like the other 4. It's number 5 with a twist. It's keeping me and the crews on their toes.

Slaughter: This one is highly visual. How much input do you have?

Alan: Well, all of the effects are based on my designs. All the creatures, the weird props, all that weird stuff. I designed it, Stephen approved it, and then I supervised it getting it built and shot. I've drawn my first fetal canal, my first womb; what else can you ask for? It's sort of like driving toward **NATIONAL GEOGRAPHIC** or **HUSTLER** in that both are places that I've never been. We're definitely doing some exploratory scenes that should really have the audiences going. I can't wait for the women's groups and the right to lifers.

Slaughter: We just got a pretty good letter from a woman who is sending a copy of our mag to the Canadian censorship board.

Alan: You should send me her name so that I can send her a few free passes, because this one is... We're talking serious enjoyment.

Slaughter: What led you to **FREDDY**?

Alan: It was strictly through a recommendation of a recommendation. I was going to work on **THE BLOB**, and I passed on it. So the producer knew about me. But I had never actually worked with anybody that is directly working on this production. We're all sort of virgins. I suppose you could say.

Slaughter: And how is it working out?

Alan: So far, so good. I think we're gonna get some great stuff.

Slaughter: Yeah, we just watched the *Freddy finale*, where he gets skewered by the baby carriage from hell.

Alan: Ah, that's sort of the first part of the **FREDDY FINALE**. As with all of these films, the finale goes on for the last 2 reels, but I suppose that's sort of the precursor. After that, he gets torn apart by maniacs, turns into spiders, is reconstructed, ends up in impossible perspective sets, jumps inside Alice's body, has a fight with her where they're occupying the same space, is thrown out of her body and is forced back into his first mother Amanda.

Photo courtesy of New Line Cinema

A Nightmare
ON ELM STREET
THE DREAM CHILD 5



Photo courtesy of New Line Cinema

**"I'VE DRAWN
MY FIRST FETAL
CANAL, MY FIRST
WOMB; WHAT
ELSE CAN YOU
ASK FOR?" ALAN
MUNRO**

So that's the ending. The impalement is sort of the first part of it. Other than that, we're not really doing much of anything. (laughs) It's going to be very weird. Very, very weird.

Slaughter: Have you seen any of the other *Freddy* films?

Alan: Yeah, but unfortunately, I had to sit up and do a marathon viewing session. So for me, they're sort of one long movie (laughs). It's sort of **NIGHTMARE ON ELM ST. one-two-three-four**.

Slaughter: Do you see this as a logical extension?

Alan: Oh yeah, absolutely. As a matter of fact, it has so many references to the previous **NIGHTMARES**, that I think this is the ultimate **FOR FANS ONLY** event. There's all kinds of inside references and events that happened in 3 and 4. We do quite a bit of jumping around. We go back to the asylum, to

MEET
THE
COMPETITION



**"WE SHOT DEAD
SMACK IN THE
MIDDLE OF TIMES
SQUARE AND WOUND
UP WITH SOME GREAT
STUFF."**

FRIDAY THE 13TH PART VIII

A quite
conversation
with part 8's

Jason.
KANE HODDER: a
Lamb with a
Machete

by John Esposito

A Lamb with a Machete. You've heard the description before. The guy's a gentle giant, built like a moose with the manners of a lamb. Until you pop on that trusted goalie mask. Then the lamb turns rabid.

Meet Kane Hodder, the first actor to encore with the dubious task of playing Jason Voorhees, the Camp Crystal Lake maniac, in the critically condemned FRIDAY THE 13TH movie series. Hodder first appeared in John Buechler's 1988 effort, FRIDAY THE 13TH PART 7: THE NEW BLOOD.

This summer, he returns in writer/director Rob Hedden's FRIDAY THE 13TH PART 8: TERROR IN TIMES SQUARE.

which brings Jason red-water rafting to the Isle of Manhattan, where the hack work will continue for several more sequels at least.

SLAUGHTERHOUSE recently caught up with Hodder and politely requested the particulars.

Slaughterhouse: Jason comes to New York?

Kane Hodder: Yup. Jason goes to the city. Gets outta those darn woods. It really makes for a great story. First of all, Robert Hedden directed the movie and he also wrote it. I've always been an advocate of a director doing his own script because nobody knows the story better than him.

Rob came up with some interesting

TERROR IN TIMES SQUARE

**"WE STILL START
AT CRYSTAL LAKE,
RISING FROM THE
WATER ONCE AGAIN."**

Slaughter: *Speaking of Part 7, will Part 8 be a direct continuation?*

Kane: It does pick up from there, but then it's a totally different story.

Slaughter: *I guess you spent some time under water?*

Kane: Exactly. We still start at Crystal Lake, rising from the water once again. The director of photography was terrific, and with Rob having such a good feel for horror, the two of them made me look really good.

Slaughter: *Does Jason hit the Big Apple early on?*

Kane: Well, a lot of it does take place on the ship, but the movie culminates in New York and there are a number of kills there. If



you count the five off screen deaths, my total is something like 24 kills in this one. I also kill a bunch of people in a movie called PRISON, where I was a killer/monster/demon, and with HOUSE 2 and HORRORSHOW, my on screen kills total about 100.

Slaughter: *Well good for you! Was Friday 8 shot on location?*

Kane: Yeah, we shot dead smack in the middle of Times Square and wound up with some great stuff. Jason can't just go from the Crystal Lake woods to skyscrapers in Manhattan without some type of reaction. He sees some really interesting things he hasn't seen before, things that I think are going to be really appealing to the audience.

Slaughter: *Such as?*

Kane: Such as Jason on a ship, filled with people. They're kind of a captive audience, so I do a number of them in.

Slaughter: *Creative kills?*

Kane: Watch for the guy with the barrel of slime. That's an interesting one. And, of course, I move one guy's head to a



**"IF YOU COUNT
THE FIVE OFF SCREEN DEATHS,
MY TOTAL IS LIKE 24 KILLS IN THIS ONE."**

different location, without his body.

Slaughter: *Very nice.*

Kane: There are plenty of new twists, like in

Slaughter: *Creative kills?*

Kane: Watch for the guy with the barrel of slime. That's an interesting one. And, of course, I move one guy's head to a different location, without his body.

Slaughter: *Very nice.*

Kane: There are plenty of new twists, like in *Part 7*. The audience will be howling just as much, if not more.

Slaughter: *I hope you didn't take too much of a physical beating this time?*

Kane: Well, a little bit, but I don't get my ass kicked quite as much as with Tina (Lar Park Lincoln in *PART 7*).

Slaughter: *Telekinetic Tina sparked a change in direction for the series, away from the straight splatter, and PART 8 seems to continue in this path. Has this been a conscious effort due to the critical and ratings backlash the films have suffered since their inception in 1980?*

Kane: I don't think so. I think that it was a natural progression. With this many sequels to one movie, you have to move into different directions at some point to keep the audiences coming back.

Slaughter: *What's the deal with all of the graphic effects that never reach the screen?*

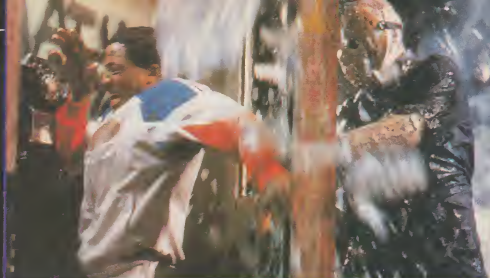
Kane: It's unfortunate that all of the really well done make up effects get cut (in order to secure an R rating from the MPAA), but lately we've been working with that [by not shooting what won't make it into the finished film]. It's senseless to spend a lot of time, effort and money on something that won't make it into the movie, which is really, um... bad.

Slaughter: *What do you say to those complaining about promoting violence?*

Kane: Well, I get that all of the time, but to me, it's entertainment that appeals to a certain group. I happen to be in that group. I've always loved horror movies. People who say horror movies influence kids in a bad way, are talking about kids who are going to be badly influenced by anything that they watch!

Slaughter: *How's the hockey mask holding up?*

Kane: I love it! I'm a very friendly



person with it off, but once I put it on, I go into a different personality.

Slaughter: *Sounds like a condom. Do we get to see ol' Jason without it?*

Kane: Oh, I'm sure that you'll see the face under the mask at some point.

Slaughter: *Goodie. How about the prospect of you renning as Jason, in Part 9?*

[Continued on page 62]



LAUGHING



Interview with writer/director S.P. Somtow by the Cleaver

S.P. Somtow is best known for his horror fiction, having written well over a dozen published books including the influential **VAMPIRE JUNCTION**, which the defunct **TWILIGHT ZONE** Magazine lauded as an important precursor to the *splat-terpunk* movement. **LAUGHING DEAD** is Somtow's directorial and acting debut.

Tim Sullivan, himself the author of seven novels in the science fiction vein, turns in an effective performance as a priest questioning his beliefs. He takes a bus load of *bizarre* social characterizations on a trip south to the Mexican Day of the Dead festival, where all hell breaks loose. Award winning writers begin to drop like flies. **Ed Bryant's** head is crushed under the wheels of a bus. Swamp Thing co-creator **Len Wein** and Mr. Nostalgia himself, **Forry Ackerman**, bite the big one dressed as zombies.

According to Tim, Somtow saved the film's best lines for himself. Somtow plays a Peter Lorre type evil doctor, and does indeed deliver some hilarious moments to a film which, at times, seems unsure of its own satirical content. This is due to assistance

Somtow received from veteran assistant director **Wendy Ikeguchi**. The two had conflicting visions, which explains the film's occasional unevenness. But with effects ranging from **John Buechler's** full grown kid popping out of his mother's womb, to **Rik Carter's** spectacular heart wrenching scene, the film is somewhat of a "must see" whenever Somtow and producer **Lex Nakashima** nail down domestic distribution.

name actors, you've brought together a swirl of sci-fi and horror writers.

Somtow: We didn't have any money when I wrote the screenplay, so I found it easier to write the roles around people that I knew, that would work for next to nothing. They really are playing themselves.

Slaughter: You've described the film as being a cross between **NIGHT OF THE LIVING DEAD** and **KRAMER VERSUS**

Slaughterhouse: Instead of going for



DEAD

"If a guy slips on a banana peel, it's comedy. If he breaks his neck when he hits the ground, it's horror."

**"I LOVE AMERICA; IT'S SO
A CULTURAL
ERT..."**



KRAMER, with a little NIGHT OF THE IGUANA thrown in at the end. That sounds sick.

Somtow: Now I guess I'd just call it a neo-expressionistic, black comedy. It has an exaggerated quality to it, I find it very hard to write about anything without looking at its absurd qualities. Horror is so close to comedy in its structure. They both depend on misleading the expectations of the audience. If a guy slips on a banana peel, it's comedy. If he breaks his neck when he hits the ground, it's horror.

Slaughter: But if they're so close, then why does big-budget-Hollywood prefer comedy over horror (by a 50 to 1 margin this year alone)?

Somtow: Horror comes from a nasty part of the mind. People with a lot of money like to shield themselves, with their money.

Slaughter: Your books don't have the

humorous, satirical edge that LAUGHING DEAD does.

Somtow: No, and in fact the novel version of LAUGHING DEAD, which I'm working on now, is not satirical. But it's the ambiguity that I enjoy. And that is something that I see about my own work.

Slaughter: Where is your accent from?

Somtow: I was born in Thailand, and left there when I was 6 months old. We went to Europe. I went back to Thailand when I was 7, and then I went to Eton Preparatory school in London. It's a horrible little place. This was in the mid sixties. We were a bunch of 14 year olds discussing the sexual imagery in Bergman's films. Then I went on to Cambridge, and received a degree in Music and English Literature. I went back to Thailand, and became a hideous figure in Thailand music. (He was very popular, and won a bunch of acclaim. He also did the soundtrack for the film.)

Slaughter: How did you end up writing horror novels?

Somtow: Every time a horror writer talks about his roots, it always goes back to his mother. In my case, it was because my mother would take me to every horror film, and watch them over and over. She would watch them with her hand over her eyes for the entire movies. She made me go, because she didn't want to go alone. To this day, she rents every sleazy B movie she can get her hands on. She worked on LAUGHING DEAD as a production supervisor.

Slaughter: Yeah, but how did you end up writing?

Somtow: I started off writing science fiction, and the third book that I started to write was VAMPIRE JUNCTION. It was rejected by 12 different publishers. It kind of did well. It was reprinted 2 weeks after it first came out. And then it sort of vanished, and was whispered about in the underground, but no one ever saw it again.

It's being re-released next year by TOR books, and will be put together with my new horror novel MOON DANCE, which is about Eastern European werewolves who emigrate to the Dakota territories in the 1800's. It's a big, fat novel. It's kind of like a cross between the HOWLING and LITTLE BIG MAN.

It's my attempt at writing the great American novel, but since I'm not an American, I have to see it through the eyes of some alien creature, like a werewolf. I love America; it's sort of a cultural desert, but I do love it. I thrive on the desolation. It's just wonderful.

Slaughter: Now that you've directed all of these writers, what new insight have you gained on what it takes to write good horror?

Somtow: I would say that they have to be really scared. People with really strong stomachs tend to write much more superficially. I'm terrified of everything. Creativity comes from mental quirks.

Slaughter: Mental quirks. That seems like a good note to stop on. □

CARNIVAL



the 1962 modern horror classic director/producer Herk Harvey
and writer John Clifford bare theirs

by Charles Kilgore

What if you suddenly discovered ghoulish, pasty-faced strangers watching you, staring in your bedroom window and following you down the street? Even worse, what if you suddenly realized that you were one of them? Now imagine that they have arrived to escort you into their world, the realm of the dead. This chilling premise forms the backbone of *CARNIVAL OF SOULS*, one of the most atmospheric of American horror films and a precursor to Romero's *NIGHT OF THE LIVING DEAD* and other cult favorites.

Since its initial release in 1962, *CARNIVAL OF SOULS* has delighted fantasy film fans with its moody, atmospheric cinematography and a near existential script about an oddly dispassionate young woman whose soul becomes trapped between life and death. Often favorably compared to the widely praised films of producer Val Lewton (*THE SEVENTH VICTIM*, *THE CAT PEOPLE*), *CARNIVAL OF SOULS* was produced and

directed by Lawrence Kansas' Herk Harvey, a now retired director of industrial and educational films. In conjunction with the appearance of *CARNIVAL OF SOULS* in film festivals all over the U.S., and the anticipated video release of the film in its original, unedited form, *SLAUGHTERHOUSE* spoke with

"The new release is a print struck from the original, uncut negative."

director Harvey and screenwriter John Clifford about the creation of this modern day classic of gothic horror.

Slaughterhouse: How long had you been making movies when you decided to make *CARNIVAL OF SOULS*?

Herk Harvey: I had been directing industrial and educational films for the Centron Corporation in Lawrence, Kansas for about twelve years when we made *CARNIVAL OF SOULS*. We worked with current stars such as Rowan and Martin and... what's her name, the Florida Orange girl?

Slaughter: Anita Bryant?

Herk: Anita Bryant. These films were written in the form of skits that imitated the style of each actor. They were like mini-features. I wanted to use that experience in making a feature film, and that led to our making *CARNIVAL OF SOULS*.

Slaughter: What inspired you to make such an offbeat and original movie?

Herk: The locations we used in the film suggested the story to us. I happened to drive past this huge, abandoned ballroom and

OF SOULS

pavilion called SALT AIR on the outskirts of Salt Lake City. I thought that it would be a great location for a chase scene, so I photographed it and gave the picture to John (Clifford), who at the time was a new writer at Centron. Then we scouted nearby locations such as the old organ factory, and John had a script ready in three weeks.

John Clifford: It was a strange writing job because Herk gave me carte blanche. He just let me do what I wanted as long as there was a chase scene at the Saltair Pavilion.

Slaughter: Why did you decide on horror instead of an action film or a comedy?

Herk: We had a couple of scripts ready, but we thought that horror would be the most salable at that particular time. In 1962, the independent film market was practically zilch and the competition was just terrific. We saw making a horror movie as the most likely way we would get our foot in the door for doing feature films.

Slaughter: What had been your experience with horror movies beforehand? Were you a fan or did you just approach the genre cold?

Herk: I had seen the original FRANKENSTEIN and DRACULA, which I thought were terrific. But we really borrowed the look from Ingmar Bergman's films. Our first consideration in using black and white was the cost... we just couldn't afford color film. But once we decided to shoot in black and white, the Bergman look was very important.

Slaughter: The film's look is also very reminiscent of Val Lewton's atmospheric productions. Have you seen any of them?

Herk: Yes, and thank you. It's nice to be considered in that league.

Slaughter: Was there any attempt at injecting the script with personal experience or beliefs?

John: I can't say that I played on my own experience in writing CARNIVAL OF SOULS, and it definitely doesn't reflect any of my particular beliefs. No, it's more like a dream. I just went with a feeling when I wrote it.

Slaughter: In the film, Mary Henry survives her auto accident only to discover later that she is neither alive nor dead. How did you develop that idea?

Herk: We wanted to present a dimensional existence, where someone would waver between life and death. It was an idea that had not been used at the time. Mary Henry represents someone who has turned herself off to human contact, but whose soul refuses to accept death when in fact her body has already died. She has never really lived, but her soul tries one strong, final attempt and fails.

“We lost a big section of footage that we had shot at the Saltair Pavilion.”

Slaughter: One critic complained that the characters surrounding Mary are so obnoxious that her plight loses potential poignancy since we never see her in a positive human interaction. Specifically, the boorish Lothario played by Sidney Berger is faulted for not being her love interest.

John: That did puzzle people back then. Every movie had a boy-girl romance but ours.

Herk: The point was to have her coming into contact with people who are not normal. They're caricatures. By the way, Sidney Berger is now head of the theater department of Houston University. There was a showing of CARNIVAL OF SOULS in Dallas a few weeks ago, and the local paper called Sidney “the slimy dude on the make.” His students loved that (laughs)!

Slaughter: How did you arrive at the conclusion, when the audience discovers that Mary actually died in the accident?

John: People always comment on the surprise ending, but I had already written two-thirds of the script before I thought to end it like that. I had the crash in the river and all, and was just writing what I felt like would be eerie. It just suddenly dawned on me, “Well, goddamn, she's been in the water all this time!” Of course, I found out later that a similar ending had been used in the Ambrose Bierce story, AN OCCURRENCE AT OWL CREEK BRIDGE. I was an English major but somehow I missed that one.

Slaughter: How was the actual filming? Many independents discover that mak-





ing a first feature can be a nightmare come true.

Herk: Our non-union crew of six people shot *CARNIVAL OF SOULS* in a month for around \$30,000. I took the time off from work at Centron for the duration of shooting. It was a fun shoot in that things went well. Remember, we were already making films professionally. Our main problem was in keeping within our limited budget. The worst incident was when we lost a big section of footage that we had shot at the Saltair Pavilion. We didn't have facilities for watching dailies, so we discovered after we had returned to Lawrence that an entire scene was

Slaughter: I have read that *CARNIVAL OF SOULS* didn't acquire its cult reputation until after it had been licensed for television showings. How did it do in its initial release?

Herk: Attendance wasn't bad, but it only showed primarily in the southeast. Then the television rights were acquired and it was shown late-night in New York and California. That's when interest began to perk up.

Slaughter: Did you ever expect *CARNIVAL OF SOULS* would be playing thirty years after its premiere?

Herk: No. I'm actually surprised that it has happened. Technically, there are aspects of the film that I would like to redo. For instance, some of the post-production sound is out of sync. It's not that we didn't know how to do it right. We just didn't have the time or money.

John: Some of the dialogue that I wrote back then I find embarrassing now. After all, I've written over three hundred films since *CARNIVAL OF SOULS*.

Herk: Because the cost-per-minute production values on my industrial and educational films was higher, I'm prouder of those than I am of *CARNIVAL OF SOULS*. But we did the best that we could with our budget. *VARIETY* called it "the most film to be seen in a long time for under \$100,000."

Slaughter: If *CARNIVAL* was a modest success, then why didn't you ever make another feature film?

Herk: We were discouraged by the

distribution problems that we had with the film. After *Herts-Lion Corporation* (the distributor) went out of business, we discovered that we no longer owned *CARNIVAL OF SOULS*. We've never made any money from it despite the numerous television showings and university screenings. After all of our trouble, making feature films just didn't have the same appeal to us anymore.

Slaughter: What have you done since *CARNIVAL OF SOULS*?

"The local paper called Sidney the slimy dude on the make."

Herk: I directed hundreds of industrial and educational films for Centron. My last project before retiring was a series of films for the Korean National Tourism Bureau. Since retiring, I still direct for local community theaters and accept a few acting roles on the side. Several years ago I played the part of a farmer in the television mini-series *THE DAY AFTER*, which was filmed here in Lawrence. The producers of *MURDER ORDAINED*, another mini-series, cast me as a jury foreman. Yesterday I tried out for a role in a new mini-series being filmed here. (*Herk also played the lead ghoul, dubbed "The Man," in CARNIVAL OF SOULS*)

John: In addition to serving as the vice-president of writing services at Centron for over thirty years, I've written some of the lays that Herk directs for local theaters. I also fulfilled a boyhood ambition by writing a western novel called *THE SHOOTING OF STORY JAMES*.

Herk: A bloodthirsty western novel, I might add.

Slaughter: The latest release of the *CARNIVAL OF SOULS* (*Panorama Ent.*) is being touted as the original, uncut version. Why was the film previously cut?

Herk: Herts-Lion cut it for distribution with a second feature. Some of their cuts eliminated details which we felt were important when we made the film; others eliminated minor characters entirely. Until now, that has been the only version screened. But the new release is a print struck from the original, uncut negative. I attended a screening of the new print several weeks ago and it is incredible!

Slaughter: Aside from your own film, what kind of movies do you watch nowadays?

Herk: I recently saw *BAGDAD CAFE* and loved it. It's a delightful story, the kind Hollywood would never make. □

"In 1962, the independent film market was practically zilch and the competition was just terrific."

John: A lens shade had cut off the top of the picture for one whole reel of film, and we didn't have the time or money to reshoot it.

Herk: The scene would have been of the ghosts rising out of Great Salt Lake and then lumbering up the beach toward the pavilion for the dance of the dead that follows. It was very effective, but we just couldn't redo it.

The Return of Terry O'Quinn and the perfect American family.

Cleaver visits the set
of **THE
STEPFATHER 2**

**"IT'S ABOUT
AS SUBTLE AS A
SLEDGEHAM-
MER."**

by the Cleaver
photos by Laszlo Pataki

It's 9:00 in the morning. We're on the set of the new Fox TV *Stepfather*, the disturbing 1987 portrayal of Terry O'Quinn being the perfect American family man (he's 400 lb 2x4). I'd met director JEFF BURR a few nights earlier at a bar. After plotting murder on my part, I convinced him to let me visit the set. No more. Start again.

**"THERE'S
NOTHING IN THE
WORLD LIKE SIT-
TING IN THE
BACK OF THE
THEATER, AND
WATCHING HOW
HIGH AN AUDI-
ENCE JUMPS
WHEN THEY SEE
SOMETHING."**



We're on set with the Stepfather himself, **TERRY O'QUINN**. It's very late, or very early. We should be home in bed. Nah. Start again. As far as I can tell, we're miles from civilization. Tomorrow, we'll be in Universal Studio's cafeteria speaking with Jeff and **PAT BUBA**, the film's editor, best known for editing **GEORGE ROMERO**'s films. In fact, why don't we just start there.

It's 1:00 in the afternoon. We're in Universal Studio's cafeteria.

If you haven't seen director Jeff Burr's **THE OFFSPRING** (IVE Video), you should. It's an impressive, morbidly perverse, ultra-violent, horrific four-part anthology based on the history of evil in a southern town. It succeeded magnificently at capturing the spirit of the fifties' pulp comics. **VINCENT PRICE** relates each of the film's tales to a news reporter as evidence of the small town's inherent evil. A seedy Clu Gulager cunnives the first tale as a necrophilic killer threatened by the undead, grave-born child of his victim. Voodoo rites figure prominently in the second and third tales; a murderous thug is forced to endure horrible torment from an old gris-gris man's curse, and the lives of circus freaks are controlled by the spell of a sadistic voodoo priestess. The final tale traces the grisly fate of a group of renegade Union soldiers at the hands of orphaned children.

The four tales feature an assortment of eye-gouging, strangulation, mutilation by axe and fire, flesh-piercing, and groin-stabbing. Not to mention some rough language. The effective special effects comple-

ment the script, making **THE OFFSPRING** more than just another latex showcase. And it did for Jeff Burr what his award winning USC Film School short couldn't do: namely get him **The Stepfather 2**.

Now we're getting somewhere. Pat Buba has come up for air from the editing suite, along with Jeff.



**"THE KEY IS
WHEN IS HE
GOING TO EX-
PLODE, AND
WHAT IS GOING
TO CAUSE THE
EXPLOSION?"**

Slaughterhouse: A sequel? But didn't Terry bite the big one at the end of the first STEPFATHER?

Jeff Burr: Hey, we never saw a funeral, did we? Ah yes, the miracle of 911. The old Hollywood adage: You're not dead until you stop making money, right? So we open in a sanitarium, in the state of Washington. And through a series of events, he is able to free himself from the bonds of society once again, and comes to sunny southern California, where he becomes a *family counselor*. Yes. This time, the film climaxes on the day of his wedding to **MEG FOSTER**. We explore a lot of new territory, we expand on the character, and we remain true to the character: it's not a slasher film. No dispatching of young girls with humor.

If you didn't see the first one, you won't be left in a lurch, but if you're a fan of the first one, there is definitely a wonderful continuation. Terry is fantastic actor to work with. In **BLACK WIDOW**, he played Debra Winger's Publisher, and in **YOUNG GUNS**, he had another major role. He was also in the **TV OLLIE NORTH STORY**, as a member of the Security Council.

Slaughter: Terry described his character as being based on subtle reflections of reflections, based on a variety of media sources.

Jeff: Well, thinking of it visually, it's about as subtle as a sledgehammer. But there's

a lot of reflections of the many personalities he's picked up along the way. That's definitely a big part of his character, that we have tried to put across as subtly as possible.

Slaughter: *As with the first film, this one isn't going to be a gore fest. Yet from what we saw down in the editing room, it seems like it's going to be very, very unnerving.*

Jeff: Dramatically the key is that what he is trying to obtain can never be obtained. If you saw the first film, then you already know that, but we make it clear again. So the key is when is he going to explode, and what is going to cause the explosion? In order to get that perfect family, he has to overcome certain obstacles that are thrown his way. How he deals with them leading up to the final scene is what gives the film its structure.

Pat Bubba: There are 2 stages to his madness. First, he kills in a very methodical manner. It's as if he has to open that door to get to the other side. If he has to kill, it's merely something that must be done.

Jeff: Right. There's an incredible explosion of violence, and then afterwards, there's a sort of *well, who did this?* On one level, someone else did it. It's a pragmatic thing, too. No remorse. Well, maybe not *no* remorse, because it makes things complicated for him.

Pat: In this film, someone lives through it all, and he's almost sad about it. He probably doesn't want to cause his future wife any sorrow. There's a moment in the park... It took great concentration on Terry's part... when he knows he has to kill again. It's not like *"well, I have a lot of work to do."* It's more like a kind of sorrow.

Slaughter: *Any lines that really pop out of your head?*

Jeff: As director, that's hard because there's so many. But there is one absurd one: *"I even had sex with you for heavens sake."*

Slaughter: *How did George Romero's former editor end up cutting this one?*

Pat: When I first heard about it, I wasn't interested because it's a sequel, and I kind of do enough sequels with George (laughs). But I figured I'd at least go and meet with these guys. It's sort of the LA routine.

One of the producers had seen *MONKEY SHINES* 2 days in a row, Jeff knew everything about George's films, and I figured *"what the hell"*. They reminded me a lot of hanging out with the guys back in Pittsburgh. They were enjoying making movies. I don't know if they still are. (laughs)

A lot of times, you go out on an interview and you're treated as a commodity.

The filmmakers are taking it all too seriously. If you don't enjoy this, then you shouldn't be doing it. These guys were having a good time, so I felt pretty comfortable with it.

Jeff: We had a really good crew, and I think we got a lot more than 25 days worth of shooting out of them. Originally, the film was only slated for a video release. And we said, look, it has potential for theatrical. But they (ITC) said it was the lowest budget that they had ever done. We'll see what happens.

Slaughter: *Pat, you keep cutting these incredible horror films. If I didn't know better, I'd say that you... you actually like working on them... (Mr. Bubba didn't even bat an eyelash.)*

Pat: Yes I do. I enjoy working on them, but don't forget that I've gotten to work with one of the best directors in the field, before I worked with Jeff. The films I've worked on weren't horror-slasher-strip-monopoly. They all had some thought, some humor, some designs to them.

I also enjoy watching them. But not just for the learning experience. There's nothing in the world like sitting in the back of the theater, and watching how high an audience jumps when they see something. George (Romero) calls them Ju Ju Beans. You know, Ju Ju Beans pop up in the air and hit the floor. George counts them, and rates his films by Ju Ju Beans. When you sit in the back of an audience and scream, and then see the entire audience go up into the air, or see them lean forward, or watch them gasp, it's great. □

TERRY O'QUINN INTERVIEW



Slaughterhouse: *How much of a challenge is this role for you?*

Terry O'Quinn: To a certain extent, all roles are a similar challenge. This one seems a bit easier to me, because it is pretty

much defined how this guy is going to react to a given situation. And it's pretty cut and dried what he thinks about what he's done.

Slaughter: *Where does his anger come from?*



Terry: Just being foiled, and just at being frustrated. He believes that these families exist, and that he should have one, and probably never did. People ask me what his father was like, and I don't know, and it probably doesn't matter. So his anger comes from the frustration of these people letting him down.

Slaughter: I just overheard someone describing him as not being able to handle a bad day.

Terry: Yeah, he just can't handle a bad day, or 2 or 3 in succession. Life has no value

"HIS ANGER COMES FROM THE FRUSTRATION OF THESE PEOPLE LETTING HIM DOWN."

to him. He doesn't feel any guilt over the killings, but rather over the failure. And everyone else has the success of happiness that he can't get.

"BEAVER CLEAVER DIDN'T COME OUT OF A WOMB."

I don't think he thinks he's superior, but actually quite the opposite. Which separates him from all of the serial killers you keep reading about. They think that they can do or get away with anything. I don't think this guy even thinks about it. He probably doesn't even know how many people he's killed. He doesn't have any sense of past. The only history he has is the one that made him the way he is. All this guy is is an actor. His life is simply reflections of reflections of reflections of what he thinks is the perfect happiness. Things either fit into the picture, or he eliminates it.

Slaughter: Do you see any parallels to

actual serial killers?

Terry: No, and I haven't studied the subject in any depth at all. But I do feel that this character I play is not interested in sex. Does not even know about it. That was never on TV: Beaver Cleaver didn't come out of a womb.

He has no interest in finding a woman and starting a family. He wants it just like turning on a TV and having it already there. He wants an established family. He worships the idea of a family; the Norman Rockwell painting of what should be. But Norman Rockwell didn't paint pictures of problems. And even now, TV doesn't really show problems. The way it deals with the drug thing, the "just say no", is not enough. It's an incomplete picture.

He's a guy that knows that he's on the wrong side of the fence, and is doing everything he can to get on the right side. He just doesn't have the tools. He knows that the grass is a lot greener over there, and it is. But it just isn't as green as he thought.

Slaughter: Could Dr. Ruth be of any help to this guy?

Terry: Oh no, he doesn't need advice. He knows that he has all of the answers. He just needs to find a family that will act right. Instead, they keep acting like human beings! They are gonna have to pay for that.

Slaughter: This is Jeff's first major directing credit. How's he doing?

Terry: He's doing great. These guys are youthful, it's not jaded. They still get together and talk about films they'd seen, and would like to see. Hollywood needs more people like them.

Slaughter: You recently did the *Ollie North Story* for TV?

Terry: I play someone on the security council when North came in. We were friends before he did what he did, after which I turned against him. I stayed on the right side of the fence.

Slaughter: Did someone actually try to stop him?

Terry: No, actually, there wasn't anyone that I know of. I'm playing someone they made up. One of the things I say in the script is that I wish someone would tell him to stop.

Slaughter: Any similarities to *THE STEPFATHER*?

Terry: Oh no... Well, I suppose Oliver North really believed that what he was doing was right, and that's his point of view. But I don't think that that whole thing was a bad thing to happen. You have to have these tests of our country and the constitution. □

—NOW THAT JOE SPINEL IS DEAD,

IS WILLIAM LUSTIG



STILL A MANIAC?

By Tim O'Rawe

"I remember having a lot of laughs with **Tom Savini** and **Joe Spinel**. It was perhaps the most fun I've had making a picture simply because there was no structure involved with it. We just sort of went out and did whatever came to mind" admits William Lustig of his first feature film **Maniac**. "There was no studio looking over my shoulder, there was nobody really watching us."

Though the New York born, New Jersey raised director has diversified spending equal, if not more time, directing action films he is probably still best known for the 1980 horror hit which featured the special effects of Tom Savini. "Sav-

ini didn't have a reputation at that time," remembers Lustig. "I had seen **Dawn Of The Dead** at a sneak preview and it blew me away. I said

"I rent a lot of movies on video and all I see is the same God damned movie being made over and over again."

that if we're going to do this movie we've got to get this guy Savini, he's fantastic." Savini was working on **Friday The 13th** at the time but agreed to do **Maniac** despite the low pay. What induced him was not the money, which was very, very low, but rather the chance to come and

live and work in New York for a month. I think he had just broken up with his girlfriend and wanted to get away from Pittsburgh, so coming to New York for a month was a great idea for him" states Lustig.

Lustig's current film is entitled **Relentless**, a action/thriller starring Judd Nelson and Robert Loggia, about two cops chasing a serial killer. Before that it was **Hit List** with Jan Michael Vincent. Though each provided audiences with a few scares, it was three pictures ago that Lustig gave horror fans something they could sink their teeth into. "I love horror. I gravitate towards both genres but it's so hard to find an original idea in horror," says Lustig. "'Maniac' was a big success but I never wanted to do a sequel to it



because I really didn't know what to do with it. I wanted to do something similar in tone though which would appeal to the same audience."

"Larry Cohen and I were in New York having lunch one day and Larry came up with the idea of **Maniac Cop**. He created the copy line 'you have the right to remain silent forever' and from that we developed a treatment and a script" recalls Lustig.

Lustig admits "Maniac Cop was easier to make than 'Maniac' due to the fact that he had a good script and wasn't burdened with the pressure of raising money as he was with 'Maniac.' But despite the lack of structure and abundance of financial worries Lustig's vision was clear as to what he was doing with 'Maniac.' I had a design in my mind as to exactly what the picture would be and what audience it would appeal to and the elements I would need to appeal to that audience. It was so crystal clear in my mind. Maybe because I had spent so many years thinking about it that when I finally had the opportunity to do it it just seemed so natural" states Lustig.

The years Lustig spent "thinking about it" were filled with a intense fascination with filmmaking resulting in skipping school to catch the horror/action double features on 42nd street and a brief stint at NYU. "I went there just taking the film courses. That's all I was interested in in school. I'm not even sure I have

a high school diploma. I never went to graduation." Lustig left NYU and started working in the low levels of the New York film industry. He worked on numerous porno flicks getting work in the editing rooms as an assistant editor. "That was sort of the hot genre then," remembers Lustig. "It was right after **Deep Throat** and **The Devil And Miss Jones** so there were a lot of X-rated films being made."

"I will say that I hated CHILD'S PLAY."

The ex-Englewood Cliffs, New Jersey resident eventually met Joe Spinel at producer Phil French Connection. Bullit Datone's office and the pair decided to make a horror film together. "Maniac." Between themselves and outside investors they raised \$48,000 and production began.

One of the appealing elements of "Maniac" that attracted audiences when it was first released theatrically was it's lack of a rating. Films like "Maniac," "Dawn Of The Dead" and "Caligula" which were released unrated basically closed the doors behind them at the box office. "I think at this point you'd have to cut it to an 'R'. Part of 'Maniac's' appeal was that it went beyond the 'R' rating. And a film like 'Re-Animator' would have been compromised if it was cut. I really feel there was an artistic justifica-

tion for that picture."

"I definitely know that they (the MPAA which rates films) have a different set of values depending on where the picture is coming from," inserts Lustig. "They definitely view the film in a different manner depending on if it's coming from and independent or if it's coming from a studio. It's a difficult situation. A lot of newspapers and television stations have a policy of no 'X' rating regardless of what the reason for the 'X' is. I think there ought to be some clarity as to films that go beyond the 'R' rating as to whether they're sexual or violent or whatever. But how they view an independent picture in terms of editing and stuff like that is much harsher than the majors."

Lustig is tough on himself when he says that he has yet to be completely happy with one of his films. "I still don't feel I have made a picture I can be totally satisfied with. Even 'Maniac.' I really feel the pictures I'm making now are practice. I keep being disappointed by my films in the end, let down by them. It surprises me and that's what keeps me going. Every day is a new experience. Just when I think I know it all, I learn something new."

Lustig learned something new when he made the permanent move to California two years ago after five years of bi-coastal residence. He learned how it felt to be continually working, something that wasn't happening in New York. "I was wasting my time in New York. California is where the deals are made."

The "Maniac" director would like to do another out and out horror film some day but isn't pleased with the current state of the business. "What I see is everybody trying to remake last year's movie which really bothers me. I rent a lot of movies on video cassette and all I see is the same movie being made over and over again. One of the worst is the teenagers trapped in some situation being killed off 'Friday the 13th' formula. I don't want to start naming titles because I may run into the people but I keep renting hoping I'll run across the next 'Re-Animator' or the next 'Evil Dead' but I don't see those visionaries. People like Sam Raimi, Stuart Gordon and Dario Argento. I will say that I hated 'Child's Play.' It was horrible. Films like that really bother me because it seems like a lot of money was spent on nothing." William Lustig, we agree with you and look forward to your next real horror film. □

KEVIN TENNEY: haunted by the presence of the WITCHTRAP

by The Cleaver

Director/writer KEVIN TENNEY of *WITCHBOARD* and *NIGHT OF THE DEMONS* fame (man, just think lipstick...) has finally finished his latest chiller. The film was titled *THE HAUNTED* during production, and then Kevin and crew ran into Aldo Ray's incredible film of the same name, and changed the title to *THE PRESENCE*. But that only lasted until Magnum Distribution picked it up. It's now titled *WITCHTRAP*.

There's a reason we had to get Kevin into the magazine. Kevin and *SLAUGHTERHOUSE* have something in common: namely the Queen of the Scream Screens, Miss LINNEA QUIGLEY. Linnea has starred in 3 of the 4 feature films Kevin has made, and she has appeared in... gasp... 4 of the first 5 issues of *SLAUGHTERHOUSE*.

Yes, we've already noted the loud reaction to her omission from our last issue.

Slaughterhouse: Other than working with Linnea, what interests you in doing horror films?

Kevin: The horror genre can take liberties that aren't accepted by the audiences of any other genre. For example, in any other genre, you have to have an active protagonist. You have to have the one character with a goal that he's pursuing. Films like *FRIDAY THE 13TH* have no protagonist. It just has a bunch of kids hanging around for the first half of the film, and then they slowly get slaughtered in the second half.

People who follow horror films see that in *NIGHT OF THE DEMONS*, and know that it's already accepted in terms of formula. But as a director, it's difficult to start killing in frame



What does Kevin Tenney and SLAUGHTERHOUSE have in common? Linnea'a...

one and then hold interest for the next ninety minutes.

When we started showing *WITCHBOARD* to distributors, I got hammered that it wasn't bloody enough. I was a big Hitchcock fan, and I was coming from more of a "thriller" perspective. I had this horrible, empty feeling that it wasn't scary enough. But the distributors screamed through the entire film, which gave me an incredible rush.

Slaughter: What does *WITCHTRAP* offer us horror freaks?

Kevin: Where *WITCHBOARD* might have been a bit too talky for hard-core horror fans, and *NIGHT OF THE DEMONS* was not plot heavy enough, *WITCHTRAP* will really hit the spot.

Slaughter: You were brought onto another film, *THE CELLAR* with

"I just can not except it when people try to blame violence in real life on violence in film."

2 days notice. What's it about?

Kevin: It's about a broken up

family, with focus on the father's new family living in rural Texas. There's an ancient, Indian curse type monster, hiding underground, that has managed to borrow a hole into the cellar of this house. The son is visiting his father, and his father is trying to impress him since he doesn't get to see his son very much. They both know that there's a monster in the basement, but the father won't allow himself to admit it, which drives a wedge between them.

Slaughter: There's a lot of crap going around that horror messes up people's lives. How do you think the horror genre affects people? Is it (smirk) bad for them?

Kevin: No. Except that they can become the basis for nightmares, but then there's **nothing** wrong with that. I mean, everyone has nightmares even if they haven't seen a film. As children, we're taught religion. How many kids didn't have nightmares about Hell? Does that mean we **shouldn't** teach religion, because it is detrimental?

I think that's the whole point. Tear jerkers are supposed to make you cry, and horror is supposed to scare you. I think any emotional



experience had in a theater is a good Gestalt experience. I just can not accept it when people try to blame violence in real life on violence in film.

Japanese television is the **most** violent in the world, but they have the **lowest** violent crime rate, because their family unity is so strong. So if I was going to blame violence in America on anything, I would blame it on the fact that the American family unit has **deteriorated**. No one is teaching **morals** anymore.

Slaughter: You're an alumnus of the famed USC Graduate School. Why'd you waste time there?

Kevin: I found it a very good experience. I know a lot of people come out bitching and moaning, but not me. I went there because it is the number one film school in the world. Not necessarily even that their teachers are that much better, but that they've been around the longest and they're the most strongly entrenched within the industry. You do a USC film and it gets seen by producers and agents up and down Hollywood. They're also one of the schools that give you less theory and more production classes. Theory is valuable, but it doesn't help you with the pressure once you are out there on the set. If there never were problems out on the set, that might be different. But things never go that way. Film making is basically a controlled sequence of disasters.

Slaughter: USC has a rep for turning out "USC" filmmakers, with little deviation from the "USC vision".

Kevin: They prefer people who have had no film experience at all. I was turned down 3 times because I had worked on over 10 films before I went there, which actually worked against me. They like to take someone who never did anything before,

"Film making is basically a controlled sequence of disasters."

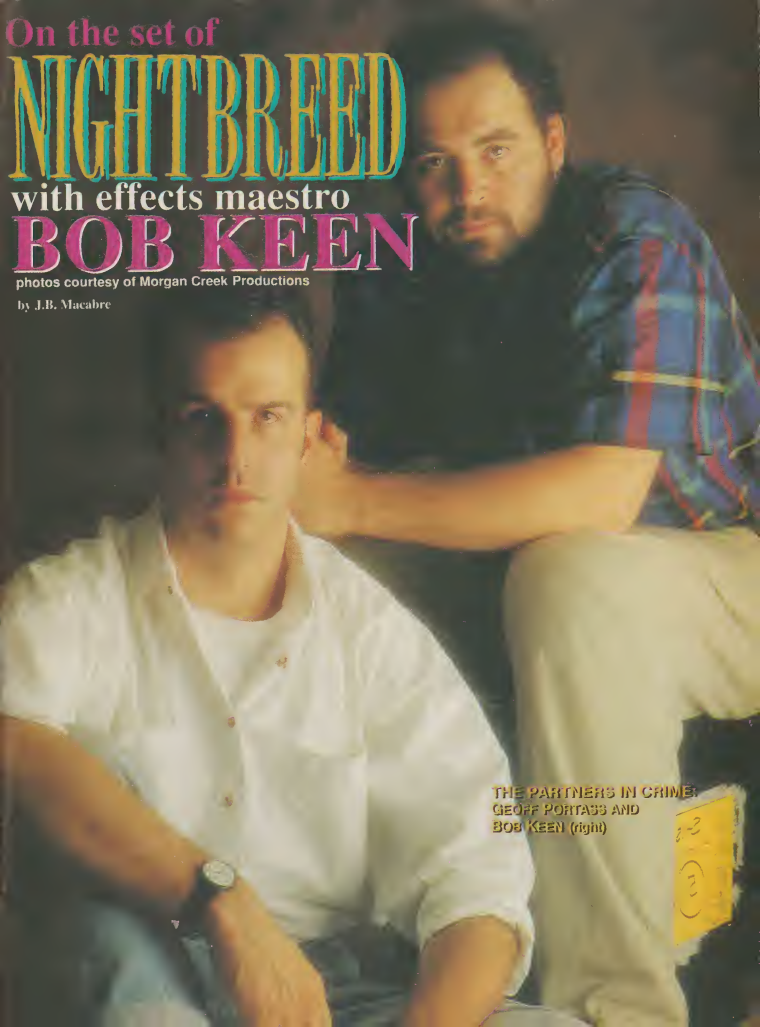
and then teach them the USC way of filmmaking. Then these people walk out and make the standard "boy and his dog" type of film. But on the other hand, when I wrote the screenplay for *THE BOOK OF JOE*, which was a black comedy about the second coming of Christ, everybody who read it said that they loved the script but that it would never get past. Out of 150 scripts USC chose to get made that year, they only picked 6. Mine was one of them.

On the set of
NIGHTBREED
with effects maestro
BOB KEEN

photos courtesy of Morgan Creek Productions

by J.B. Macabre

THE PARTNERS IN CRIME:
GEOFF PORTASS AND
BOB KEEN (right)





"WE AREN'T GOING TO GET AS MUCH (MONEY) AS THEY GET, BUT WE'RE NOT GOING TO GET THEIR NERVOUS DISORDERS."

For the second part of SLAUGHTERHOUSE'S NIGHTBREED coverage, we chatted up effects maestro BOB KEEN.

Slaughterhouse: Each of Clive's films marks broken new ground and made a difference. From the effects side, what's common to all of them being made in MICHIGAN?

Bob Keen: I think that it is because when you're working, we're used to seeing essentially the same actors in the same place. We never blef for money, not even for the Frankenstein monster. When they have done it to watch that ground, so that we have monsters with a lot of humanity. The Breed are sort of the great suppressed race. They are being chased, and that's the character.

Frankenstein: How did you do that monster?

entirely different set of rules. You have them to be creatures that you still want to be afraid of. That's the challenge and that's what's new in this. Although, in the HELL-RAISER films the central characters were supernatural. That's what's interesting. He has a way of not going to get away from it. There's nothing as charming or humanity in it.

Clive Barker: A monster like Frankenstein is a creature.

Slaughterhouse: What did you come on during the first film, the monster?

Bob: A lot of it comes upon our own imagination. When we originally filmed the



film, we had a blitz with Clive so that we could come up with a look. We actually want to get as far away from the HELLRAISER feel as possible, and come up with a new world. It was a matter of sitting down to decide what The Breed looked like, and how

**"WE'RE ALL IN
AGREEMENT ABOUT
THAT OVER HERE; THAT
THEY'RE ALL RAT-RAC-
ING AROUND TRYING TO
GET THE OSCARS.
GOOD FOR THEM."**

they came about.

We generated, as we did for the HELLRAISER films, about 200 drawings. Of which Clive liked 10, and then he came up with his own stuff. From there, we did a lot of experimenting with clay models, and came up with some really bizarre looks.

Slaughter: You've developed a number of "throw-away" monsters for the film?

Bob: The whole idea is that we wanted a certain background and texture. I think Clive will use the characters we only see a little of, in future movies. It's pretty much like the STAR WARS films, in that you lay down the story lines and textures for numerous extra characters, and then you can build on that in later films. In a way, it's heart breaking to work on something for 5 months and only have it end up on the screen for 3 seconds, but it will eventually pay off.

Slaughter: Most of the creatures in your shop don't look traditional.

Bob: We want The Breed to be sufficiently different. Not the normal, run of the mill monsters. You have to feel for these creatures, they're on your side. It's very important that you're not put off, or driven away from them. They're not sitting there saying "I'm a monster and I'm going to rip your throat out!" They're not bad. Clive even said that he wanted sexy monsters!

Slaughter: Is Clive allowing you artistic control?

Bob: Yes. I think Clive let us be artistic with HELLRAISER, but in a different way. We had a sado-masochistic race and all of that underlying stuff. I think that it was fun, if not more fun, this time around. That's not to say that the first time we didn't have this privilege. It's certainly more refreshing than some of the projects we did in between, and some of the projects we did after.



Slaughter: What's it like to work with Clive?

Bob: Clive is like a breath of fresh air. A lot of directors are artistic, but they have a single vision. Clive is willing to sit down and listen to what you have to say, and adjust to that. The fun part of these movies is when we all get together and brain storm all day. Your artistic self really works in the beginning of the film. Then we get on set, and change it all.

With Clive, you always have the sense that you're improving things. With an awful lot of other directors I've worked with, you just feel like you're changing things, not improving them. That can be frustrating. It can lead to a point where you just want to get out of effects. I think that's why most effects people feel frustrated.

Slaughter: What do you look for in an artist, when you staff your workshop?

Bob: Variety is the biggest thing. There's an awful lot of specialists in the field and I don't think that we could cope with anyone who just sculpts, or just paints, or does just any one thing. We need people who can move. People who can take a creature from an original concept, all of the way through to the end. This is all with the exception of some of

the mechanics people, who have done us proud.

We really stood out on a limb with this film. We wanted to find new people to expand our crew. We've paid a lot of money training people for this film, and we really have the best of the new talent out here. I'm talking very new talent. Most of the people

**"...TO GET AROUND
THE BUDGET, THEY GET
AN EFFECTS GUY TO DI-
RECT SO THAT THEY CAN
GET THE EFFECTS
CHEAPER."**

here can only say that this is their first, or at most second film. That freshness and youth has really paid off. We have some 30 people who have been taught the way we like to do it. They don't have blinders on and say this is the way we did something on a film 5 years ago.

Slaughter: Do you ultimately want to get behind the camera and direct a film?



"I HAVE PARANOIA THE SIZE OF A GYM."

Bob: Ultimately, I think we all want to direct. It's the driver's seat. I think the best boy and the grip want to direct. These days, effects people have more of an opportunity to direct. But it's unfair when they come along with a project that's under-priced with a large amount of effects, and to get around the budget, they get an effects guy to direct so that they can get the effects cheaper. That's very, very unfair.

If I ever direct a film, my biggest concern will be the actors in the story, and not the effects. The story would have to be good. I've been offered a couple of scripts to direct. They were some of the worst scripts I've ever read. I don't have that much ambition to direct that I would stick my neck out for a bad script.

Clive talked about me directing one

of his films in the future. I'd like to do that when I can do it. When that is, I can't tell you.

Slaughter: What got you interested in effects, and what scares Bob Keen?

Bob: It's to take someone's dreams, like Clive's, and turn them into reality. It's been a fascination since I was very small. I don't think that I had a film that I could say really got me going. I don't have that. I had an interest in how things worked, and I wanted to know more. It was an interest in the illusion. The ability to break down walls and stretch around is what first attracted me to it.

I fear getting used to it all. Getting to the point where it's no longer a thrill, it's no longer exciting. I've seen a lot of effects people who climb up that hill, get to the top, and then have no where else to go. I would have to move out of effects and into something else.

Other things I fear are bankruptcy, being poor, starvation, never working again.

I have paranoia the size of a gym. I don't have fears of things that go bump in the dark, as such. The only fear is that I will not be able to make it on time creating the thing that goes bump in the dark. I think that by facing and doing this stuff, my own personal fears, my own personal nightmares, really don't exist. They're pushed away. I find myself in situations where I should be afraid, and I'm not.

Slaughter: Here in London, as compared with Los Angeles, it seems that effects are more of an art form that is operating within an industry. Does it feel that way to you?

Bob: Sometimes. Having worked on the West Coast, I can see what you're talking about. It's really to do with the fact that there are less of us working in England. There are more of them there, and they're all at each other's throats, all bidding on the same jobs. The bulk of the filmmaking is still done in Los Angeles, so the bulk of effects is still done there.

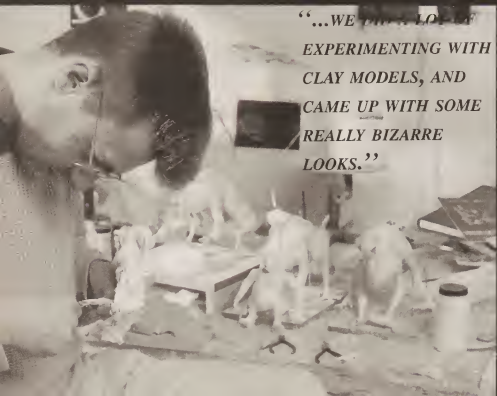
"CLIVE EVEN SAID THAT HE WANTED SEXY MONSTERS!"

Film and effects people have this strange galloping around idea. The director doesn't talk to the effects man; he talks to their lawyer, or the accountant depending on what kind of film they're making. That's very bizarre for us. I found that that was the most fascinating part of Hollywood: that people were doing the same job as I was doing, but they were having this stand off relationship with the production.

I can understand that though. I have had some productions that basically screwed me. But I think that it's gotten a little out of hand. It's a little rat race that they've gotten themselves into. We have the luxury of setting back and being ourselves. We aren't going to get as much (money) as they get, but we're not going to get their nervous disorders. It's a little mad.

I don't think money is as big a goal on this side of the ocean. It's more the artistic side. That makes a difference. They also seem to be fascinated with the Oscars. It would be really great to have an Oscar, but not to the point where you do the entire job for an Oscar. You do the job and the effect for the film, and it has to be right for the film. Screw the film, they say, where's my Oscar, and how's this picture going to help me get mine? That's sad.

I think that we should all remember that we're making a film for the story. If the effects work best with a piece of string and an elastic band, then that's what we should be using. That's the fundamental difference between us. We're all in agreement about that over here: that they're all rat-racing around trying to get the Oscars. Good for them. □



**"...WE WERE IN LOS ANGELES
EXPERIMENTING WITH
CLAY MODELS, AND
CAME UP WITH SOME
REALLY BIZARRE
LOOKS."**

the cathedral, and all these fun places we've all been to before.

Slaughter: *How many effects crew do you have working on it?*

Alan: Um, lemme think... 8. Yeah, 8.

Slaughter: *Are you sleeping well?*

Alan: (laughs) Funny you should ask. I have an abscessed tooth right now, so I'm high as a kite from the dentist. So it's a great time to interview me. In fact, the stuff we've been shooting for the last day or two has been the best stuff ever... You get into this state of heightened reality. The nightmares really start working for you.

Slaughter: *Do you have a particular scene that you think will just pop right off of the screen?*

Alan: Yeah... There's a scene where Freddy is in his infancy, in his baby form, and he comes crawling back into the cathedral from #4. He starts to grow back to his normal state. As he's doing it, the cathedral is collapsing, and the altar is tearing up the floor, and general horrendous things are happening. Puppets, miniatures, a lot of full size stuff, and a whole lot of craziness. You name a kind of effect, and we're doing it.

Slaughter: *Is this educational for you? Is there anything left for you to learn about effects?*

Alan: After BEETLEJUICE, nothing is or could be a shock. Nothing is a surprise. In a large degree, I think that's why I was hired. This one is another (throw in everything including the) "kitchen sink" sort of film. There's so much weird stuff going on, and a whole lot of approaches are used.

Slaughter: *How does working on Freddy compare with the BEETLE film?*

Alan: Well, with BEETLEJUICE I had 2 years. With this, I had 5 months. So to say that it's a little bit more of a stretch is kind of an understatement.

Slaughter: *But you're a few years more experienced and abscessed as well.*

Alan: Yes, and abscessed; that's a good way of putting it (laughs).

Slaughter: *Are you a particular fan of the horror genre?*

Alan: You know, I'm actually more of a fan of the genre in its form in the 1950's, 40's and 30's.

Slaughter: *Where the kitchen sink was left in place.*

Alan: Yeah, I'm really not a big horror/slasher film fan.

A Nightmare
ON ELM STREET 5
THE DREAM CHILD

Photo courtesy of New Line Cinema



"SLAUGHTER-
HOUSE FANS
REST ASSURED
THAT WE ARE DELIVERING
THE GOODS." ALAN
MUNRO

Slaughter: *Yeah? What's the last film you saw?*

Alan: BARON MUNCHAUSEN. That's much more up my alley. And hopefully, this Freddy film will be that much more heightened. More in that vein, than in an out and out direction.

But you can let the SLAUGHTERHOUSE fans rest assured that we are delivering the goods. Just the other day, we had Freddy pull his arm off. We went in for a nice gooey, meaty closeup of the oozing stump. So no one need fear that 5 won't have its share of fun and games. I thought I'd let everybody breath a little easier, unless they thought that they weren't going to have a rollicking good time.

Slaughter: *I just watched director Stephen Hopkins run from floor to floor, from set to set. It seems insane!*

Alan: (laughs) It's getting worse. It's gotten impossibly weird. But I have to say that it has been a lot of fun to work on. I came into it with some degree of skepticism, but I have come out of it a believer. When you hear "number five", you have the feeling that it's going to be yet another sequel, but it's been just the opposite. Everybody is working on it as hard as possible. There's a "go for it" attitude that makes me very pleased and surprised. There isn't an attitude that "it doesn't matter because it'll make \$50 million no matter what we do."

Slaughter: *With the exception of Robert Englund or David Miller, you seem to have the most experience of those working on the film. Freddy seems to work as somewhat of a nesting ground.*

Alan: Well, (laughs) I guess I've already made my nest, and now I'm lying in it.



REVIEWS



IS IT ART, OR SLEAZOID EXPLOITATION? WHO CARES?!!

NEKROMantik
directed by Jorg Buttgeriet
No U.S. distribution... yet.

If cannibalism is the final frontier of tasteful splatter, then necrophilia must be the last taboo. For a film that was shot in Berlin on super-8, blown up to 16mm and then transferred to video, NEKROMantik is incredible.

Imagine if you can: an unhappy lab worker steals stiffies so that he and his dominating girlfriend can have wild necrophilia, including an eyeball slurping scene that has to be seen to be fully comprehended.



DESPITE OUR PREVIEW IN SH#2, PET MADE LOTS OF CASH... SO WHY WON'T KING RETURN OUR CALLS?

PET SEMATARY
directed by Mary Lambert
released by Paramount

Many fans of Stephen King consider PET SEMATARY to be the scariest book he's ever written. They're wrong. THE SHINING holds that trophy, but PET does win the prize as his single most hyped book. Amidst claims that PET was *too gruesome to be published*, the book saw print and turned out to be, well... just ok. It's not that it was horrible. It might have been a bit much for young parents with children, as is the case with King, but it covered no new ground as far as horror fiction goes, and it touched upon areas that even King had covered previously in CUJO. At most it seemed a bit flat, due mainly to one-dimensional characterizations

that for the most part seldom rose above standard white bread stereotypes.

And then the book *too gruesome to print* became a movie which for some reason, *a lot of you went to see*. The story and atmosphere worked for the book, and at least the atmosphere worked well for the film. Mary Lambert went to Rhode Island School of Design, around the same time that Talking Head David was there starting up his little band. Mary Lambert didn't just *learn* atmosphere. She *is* atmosphere; that fluffy kind that sticks to the roof of your mouth and makes you want to puke. But then *a lot of you* paid hard earned bucks to see it, perhaps even because of the absurdist preview SLAUGHTERHOUSE ran in issue #2.

So maybe it wasn't so bad after all. But after scrambling over forest dead falls,

scaling an abandoned quarry and cresting a mountain, you begin to feel as if not only had you crossed half the state of Maine, but that you'd have to be an experienced woodsman and rock climber just to get there. Creed, hardy soul that he is, makes the trip several times with various dead things, and then proceeds to make the final trip with an adult corpse slung over his shoulder.

There has to be a symbiotic relationship between Lambert's directing abilities, that corpse, and Louis Creed's flat persona. Flat. flat. flat. It don't matter how much moola the film made. Fred Gwynn was great, but one good apple a film don't make. On yet another hand, what with sequelism the current tedium, the film was better than 90% of the dreck, which should be enough for me. But somehow it ain't.

MISSING MEAT DEPARTMENT



PREMIERE ISSUE: BEAUTY AND THE BEAST COVER \$5.00
INTERVIEWS WITH JOHN CARPENTER, LINNEA QUIGLEY, VIC NOTO, AND THE ORIGIN OF MEAT THE CLEAVER. FICTION BRAD WHITING.

ISSUE #2: THE BIG 3-D FREDDY COVER \$5.00

DICK SMITH PICTORIAL, TERROR TUBE JOB, NIGHT OF THE DEMONS, CLIVE BARKER, WES CRAVEN, H.G. LEWIS, DAVID CRONENBERG, RICHARD CORBEN. NIGHT OF THE DEMONS LIPSTICK PHOTO.

ISSUE #3: THE GIRL ZOMBIE COVER \$3.95

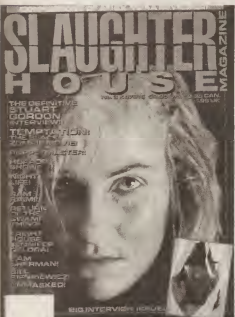
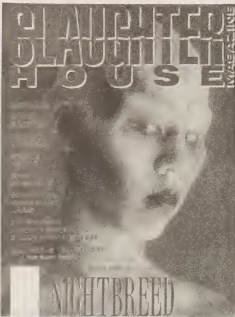
THE DEFINITIVE STUART GORDON INTERVIEW, CONFESSIONS OF AN EX-MPAA REVIEWER, SAM RAIMI, JIM ISSAC, SAM SHERMAN, DAVID ALLEN, BILL SIENKIEWICZ, PUPPET-MASTER, UNMASKED, NIGHT LIFE, HORRORSHOW. FICTION BY DAWN SPEER.

ISSUE #4: NIGHTBREED cover
INCREDIBLE BUT TRUE!
THIS ISSUE IS SOLD OUT!

CLIVE BARKER, ARCHIE GOODWIN, BATMAN, SURVIVAL RESEARCH LABS, TEMPTATION (the first black zombie flick), SEAN CUNNINGHAM, DAVID SCHMOELER, SCOTT SPIEGEL, CHUCK VINCENT, STEVE PATINO, FRED OLEN RAY, JIM WARREN, THE SUCKLING. FICTION BY DEAN ANDERSON.

SLAUGHTER HOUSE

TERROR TUBE
JOB!
HORROR ON TV!
PET SEMATARY!
HELLBOUND WITH BARKER!
FLESH EATING MOTHERS!
DICK SMITH!
H.G. LEWIS!
WES CRAVEN!
RICHARD CORBEN!
CRONENBERG!



---clip or copy---

____ copies of the killer first issue!

____ copies of the TERRIFYING second issue!

____ copies of the monstrous third issue!

Yeah, send me **SOME** meat!

Name _____

Address _____

City _____

State _____

Zip _____

ENCLOSE \$1.25 FOR POSTAGE

dealer inquiries accepted

SEND CHECK OR MONEY
ORDER (US FUNDS ONLY) TO
HCS ASSOCIATES, INC. 55
AVENUE OF THE AMERICAS,
SUITE 309/BOX 24, NEW YORK,
NY 10013



**CURT'S GOT CANCER,
WHAT'S EATING YOU?**
FICTION



by John Ellis Sech

"Jesus, Harry," breathed Artie. "Sure Curt's a prick, but don't you think this is a little too much?"

Harry giggled as he pricked a tiny hole in the plastic envelope of ketchup from a take-out joint. He raised the lid of the toilet, and placed the ketchup under it and the gently lowered the lid so that one of the underbobs rested on the ketchup.

"I hate that little creep's guts," Harry said. "He's driving me crazy with all of that talk about cancer, and how we're gonna regret it if we don't clean up our habits before it's too late." The two men left the toilet stall. Harry lit up a cigarette.

"When Curt sits down on the toilet that ketchup is gonna squirt out into the bowl. When Curt gets a look at his toilet trout swimming around in all that red he's gonna figure for sure that he's got cancer."

"Hell," Harry said, "he'll sweat a little. It'll serve the little trout right for runnin' off at the mouth so much."

It was 4:59 when the men left the washroom. Everyday at 5:01 Curt went to the washroom to take a crap. Curt's bowels were the only regular thing about him.

Curt had never been sick a day in his life, but he was dead sure that cancer was thriving in his body, undetected by the many doctors he had gone to. Curt was positive that one day he would awaken to discover that overnight his body had been eaten away by the killer cells, and that he would be no more than a walking, terminal skeleton. To Curt cancer was not a possibility, it was an inevitability.

By 5:01:30 Curt had finished. The ample bran he included in his daily diet had done the deed, and had flushed his system of its waste. He quickly cleaned himself with a tissue, and turned to drop it in the bowl.

Blood! Curt caught his breath and held it. He closed his eyes and then opened them again hoping that what he had seen would disappear. The blood was still there.

"Finally," Curt whispered, "Finally..."

Curt fastened his pants and left the stall. He went back to his desk and collected his briefcase, and put on his overcoat.

"I'm terminal," he thought. "My colon must be just one huge cancer." As Curt left his office building his stunned shock turned into rage.

It wasn't fair! Curt had read every article and book about cancer that he could find. He had done everything the experts had suggested to lessen his chances of catching the killer disease. But what good had it done him? The disease now had him in its grip, and it was eating away his guts. He was almost sure that he could feel the cancer eating away at his insides.

A hideously fat woman smoking a cigarette passed Curt. She was laughing. What right did the cow have to laugh? Couldn't she

tell by looking, that Curt was dying? Or maybe she didn't care.

The hole damn world was passing Curt by. They all looked so healthy. How was it possible for people to thrive in this hellious environment? The poisons in the air, in the food, in the water. It had no effect on these people, and it should be killing them, but it wasn't.

It was killing Curt. Curt, who ate only organically grown foods. Who drank only purified water. Who always wore a filtered mask whenever he ventured outside.

Bewildered Curt stood at the entrance to the alley. A commotion caught his attention. A big alley cat had snagged a huge sewer rat which had strayed from its subterranean haunts, and the big tom was chowing down on the sore covered rodent.

And in that moment the truth dawned in Curt's mind. He knew he was dying of cancer, but more importantly he knew how to cure himself of the disease.

Twenty minutes later Curt exited the hardware store with his purchase nestled in his coat pocket. The salesman had guaranteed that the hunting knife's blade was razor sharp. Curt had tipped the guy an extra ten bucks to sharpen it again, just to be sure.

Curt smiled as he edged through the crowded streets. His destination was just a couple of blocks away. The cat had provided Curt with the answer. That great, large, beautiful cat who gorged himself on the foulest meat in the city, and didn't become sick.

The cat, like everyone else who lived in this hellhole embraced their decaying environment. They became one with it. They didn't die of cancer because they had become part of the cancer that was the city. They fed and grew fat in this filth.

And Curt's plan was to join them. To ingest the filth, to transform himself into another cancer cell, thriving in the slime, transforming the killer disease which was consuming his guts into a magic guardian which would insure him a long and healthy life.

He entered the bar, and scanned the smoke filled room for Harry. Curt had often heard his co-worker talk about this place. Curt spied Artie sitting in a booth, and walked toward it. Artie choked on his drink when he spotted Curt.

"Uh, it wasn't my idea," Artie blurted out. "Harry said..." Curt smiled. The action chilled Artie's guts.

"Harry, yeah," Curt said. "He's the one I came to see."

"In the men's head," Artie gasped.

Curt grasped the knife's hilt as he headed for the washrooms. He knew that to trigger the transformation which would save his life he would need to ingest filth. And nothing in the city was filthier than Harry, who was rotten to the core.

Harry was standing in front of a

urinal when Curt entered the room. He grinned as Curt approached him, expecting the little wimp to start crying about the lousy joke that had been played on him.

The sharp blade cut through the air, and slashed through Harry's throat before the bum could realize what was happening. His hands went to his throat trying to stem the frothy flow of bubbling blood which gushed through his fingers.

Curt rammed the knife into Harry's stomach, ripping and tearing flesh. Harry slid to the floor. Curt jammed his fist into Harry's insides and pulled out a string of Harry's intestines. Curt hungrily bit down on the tissue tearing off a huge chunk which he swallowed half-chewed.

Artie pissed himself when he opened the washroom door and spotted Curt wolfing down Harry's guts. A turd soon followed when Curt discovered Artie's presence, and charged the witness.

The crowd slowed Artie's escape. Curt caught up to the running man and grabbed his hair from behind, and pulled back. The big blade slashed across the exposed throat, the blood from the gaping wound shooting four feet up into the air, bathing shocked patrons. Curt's hungry mouth closed over the gushing wound and greedily sucked down the salty brew. Only then did he realize that nearly fifty pair of shocked eyes were gazing at him.

No one screamed. No one ran. They just stood there dumbstruck. And Curt stared back hungrily. Because in his mind he didn't see people. All he beheld was the means to his recovery.

A big boobed blonde had been lighting a cigarette when Curt had killed Artie. She still held the lighted match, which had burned down, and was now burning her fingers. She didn't feel the pain.

With his left hand Curt grabbed out at her. The room exploded into panic as her fear manifested itself in her bloodcurdling scream as Curt's knife arched through the air. His body jerked back as the slugs from the bartender's .357 slammed home, stealing life from Curt's body.

The blonde, now bathed in Curt's blood, screamed her lungs out. And she continued to scream as Curt's blood flowed over her, pausing for a moment and then dripping to the floor, hitting the wood "plop, plop, plop." □

John Ellis Sech lives and writes in Jackson, Ohio. Population 1200. He uses his local newspaper for inspiration: "There was this one story where this fellow's girlfriend left him for another guy. So he tracked 'em down, cut the guy's genitals off and stuffed 'em down his girlfriend's throat!" John currently writes non-fiction for FATE Magazine.

BEST IN MOVIE POSTERS

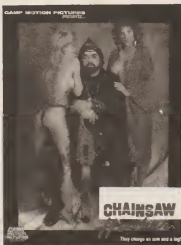
1940's To Present
All Current Releases

Great Selection
Guaranteed
Lowest Prices
Hard To Find
1-Sheets & Rock
Posters

\$2 Catalog

WORLD OF CINEMA

488 Henley Ave.
New Milford, NJ 07646
(201) 262-3513



They charge
an arm
and a leg!

The Following Are
Movie Posters

(1-Sheets & British Quads)

HOLLYWOOD CHAIN SAW HOOKERS

27 x 41\$20.00

CLOCKWORK ORAGE

British Release 30 x 40\$15.00

ALIEN NATION

27 x 41\$10.00

THE FLY

27 x 41\$10.00

THEY LIVE

27 x 41\$12.00

FRIDAY THE 13TH - PART I

27 x 41\$20.00

ROCKY HORROR PICTURE SHOW

British Release 30 X 40\$15.00

Please Add \$3.00 for Postage



TV and film, rock & roll and
wrestling can be found at the
Hollywood Book & Poster Co.
1706 N. Las Palmas Ave.
Hollywood, CA 90028
(213) 465-8764

Posters • Photos • Press Kits
Lobby Cards • Scripts • Much More
We Buy • Sell • Trade
Bring Want Lists
Free Mini-Catalog/Newsletter
Free Poster With Ad
Hours: Mon.-Thurs 11-6, Fri.-Sat. 11-7, Sun 12-5



• MOVIE POSTERS
• PHOTOGRAPHS
• ROCK & ROLL
• SCRIPTS
• GIFTS

1706 N. LAS PALMAS
HOLLYWOOD, CA
(213) 465-8764
Mail Order Available



REVIEWS



ALIENS
DARK HORSE COMICS
 \$1.95 U.S./\$2.45 CAN.

Mark Verheiden and Mark A. Nelson have done some amazing work expounding upon the films and retaining the dark feel created by Ciger. If you happen to stray into this series midway you may want to get the completed story, and since issue #1 is going for around ten bucks, perhaps Dark Horse will take pity on us late comers and print the complete six issues in one volume. Hint, hint.



GORÉ SHRIEK DELECTUS
FANTACO ENTERPRISES
 \$8.95

This 3000 print run only collectors item puts all your favorite GORE SHRIEK blood hounds into one perfect bound edition. Spaulding, Bissette, Capullo, Stark, Skulan, and Stark, hey, these guys were pumping out this stuff before horror became 'hot' again, and kept the home fires burning while everyone else was jumping on the latest band wagon. If you missed out on the early issues here's your chance to make amends, and remember there's only 3000 of these babies.



Aliens™ is © 1988 Twentieth Century Fox Film Corp.



© Mark Stokes

JOE DINOSAUR-HEAD
BACK TO BACK HORROR SPECIAL
NOBODY'S HOME PRODUCTIONS
\$1.50 U.S./\$2.25 CAN.

"Joe was only a boy when he was accidentally bitten by one of the dinosaurs in his dad's lab. He was instantly transformed into a dinosaur-head. For years Joe had to endure all the hardships that come from having a dinosaur-head." That's only the introduction to this comical send up on horror, but that's not all, flip it over and you've got two comics in one. **ZOMBIE BOY'S HOODOO TALES** rounds out this great first book, for a dollar fifty, who could ask for anything more.

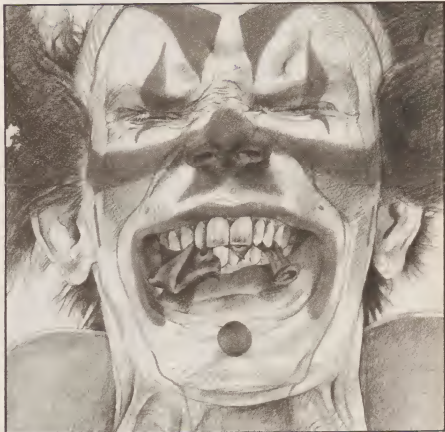
BEAUTIFUL STORIES FOR
UGLY CHILDREN
PIRANHA PRESS
\$2.00 U.S./\$2.50 CAN.

The much anticipated DC line for adults/Independents. "A Cotton Candy Autopsy" by David Louapre and Dan Sweetman is a strong in-

sight to stereotypes. But these are clowns? you may be asking yourself, true enough, but what better stereotypes to shed some reality on. Clowns aren't supposed to get drunk and pour hair remover on a dog, or take turns with the two-headed fat lady in the back seat of Dodge Dart. The children storybook format is misleading as this more like "Fear and Loathing on the Big Top" than a story book. Beautiful Stories for ugly Children is more of an insight to us ugly adults.



© 1989 by Rickey L. Shanklin & Mark Wheatley



Copyright © 1989 by Dave Louapre and Dan Sweetman

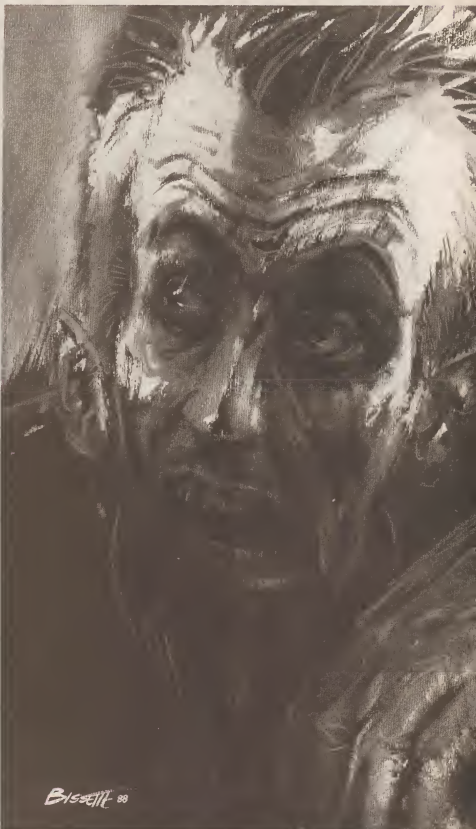
BLOOD OF DRACULA
APPLE COMICS
 \$1.92 U.S./ \$2.60 CAN.

Every issue takes the count to some distant, and not so distant places. But don't be misled BLOOD OF DRACULA is not so much the tales of everyone's favorite count, but a vehicle for the imagination of writer Ricky Shanklin to take his readers with him on new and strange voyages. The team of Shanklin and artist Mike McCarthy are bring the the count to new levels of blood sucking.



COMING...

THE OFFICIAL NIGHT OF THE LIVING DEAD COMIC BOOK, drawn by Steve Bissette! \$4.95 for 48 pages in a prestige format, due out early in January from your friends at Fantaco.



INDEPENDENTS



FRANK HINTON - '85

TAHTI-VAELTANJA

Neat comics, reviews, photos and film info, except we can't understand a word it says. Fresh from Helsinki.



BAD BLOOD/BIG SHARK COMICS

Small offset comic from the Grand Rapids area. Roger McKenzie and Scott Rosema share production and stapling chores. Big Shot Comics, 724 Fountain Street, NE, Grand Rapids, MI 49503

Bissette '88

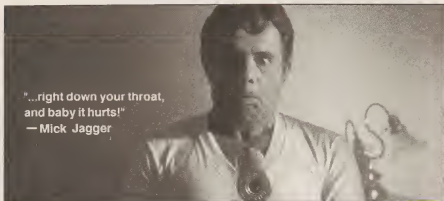
© 1989 FantaCo Enterprises, Inc.

KEVIN TENNEY

[Continued from page 48]

Slaughter: What would you say to someone trying to pick a film school?

Kevin: If you can't go to USC, or UCLA, or NYU, whatever you do, don't go to a film school in, say, Kansas. It doesn't matter if the teachers are great. The first thing you have to do is get out of Kansas, and that's the hardest move. I moved to LA a year before USC accepted me. You have to go where the industry is. Hollywood isn't going to go to Kansas, so you have to come here. But only if this is really what you want.



"...right down your throat, and baby it hurts!"

— Mick Jagger

Slaughter: Is film strictly a business for you?

Kevin: No it isn't. I hate the people in film school that say "film is my life", because that's just such a stupid thing to say. But then, I feel dumb having someone call me an artist, because for me, an artist paints or something. I consider myself a story teller. Hopefully a good one.

Slaughter: Did you learn to tell stories, or is it an innate talent?

Kevin: It's something I honed, but yeah, it's innate in that as far back as I can remember, I wrote stories. In second grade, I did short stories. By the sixth grade, I knew I wanted to make films, and began to only write in prose. Writing became the blueprint for the making of a film itself. I took every creative writing class that I could get my hands on. But meanwhile, I was getting C's and D's in the rest of my subjects.

It's funny now, but I barely made it out of high school because I didn't care about most of what they were teaching me. It just bored me. I had to go to junior college, because I never would have made it into any college with my high school grades.

Slaughter: But then why do you make films?

Kevin: I enjoy directing. I enjoy when the film is done, being able to say "look what I did", but I also enjoy the actual process of directing. Whereas with a script, I enjoy being able to say "look what I've written", but the actual process of sitting there and writing it, I hate. I only do it because once an idea for a story gets in my head, the only way I can exercise it from my brain is to finally sit down and commit it to paper. The actual process of writing for me, is very painful. But then, when I'm not making a film, I get bored out of my skull. My wife says that the only thing worse than being around me when I'm working on a film, is being around me when I'm not working on a film.

Slaughter: You read comic books?

Kevin: I did, when I was a kid. I read mostly Marvel stuff. SPIDER-MAN, DAREDEVIL, NICK FURY when Steranko was drawing him. I didn't like the DC stuff as much, but I did like BATMAN when Neal Adams was drawing him. I look at them now, and they just don't seem as good as they used to...

Slaughter: (shocked) Have you read anything recently?

Kevin: uh, no I haven't.

Slaughter: Let's rap this up with the all important question: What's Linnea really like to work with?

Kevin: She's very quiet, and she's 100% professional. But then, she pulled a practical joke on me during WITCHTRAP, which I never would have guessed, had she not confessed. I went to sleep in a location hotel room, and felt something in the bed. I rolled over and pulled the sheet back to find (stop that, you dirty dog!) a thousand toy spiders. But she's a real sweet heart. □

KANE HODDER

[Continued from page 35]

Kane: I certainly hope so. Anyone who's a horror movie buff can appreciate how much fun it would be to play a character like Jason, which is such a well known character. But let me tell you, it's a lot harder to play than it looks.

Slaughter: Hey, take it from a guy who falls over while emptying the garbage. It looks hard.

Kane: Well, I don't only mean physically.

Slaughter: (GULP!) I've upset him!

Kane: It's really difficult to look threatening and scary when you're wearing a hockey mask without facial expressions. You have to use body language to look like a killer in a natural way. You may think that any big guy could be scary, but it's not true. You have to make it seem like you're not trying. I feel I do it fairly well.

Slaughter: You do it very well (keep smiling, don't get him pissed). I understand that you do all of your own stunt work in the Friday films.

Kane: Yeah, I've been a stuntman for 13 years now.

Slaughter: Terrific! Well, that was quick and pleasant. Thank you for your time and we'll be sure to get you a few copies...

Kane: ...You might want to talk about a psyching up thing that I do.

Slaughter: (Holy Good Christ, he's not done!) Sure pal, you just go ahead and say whatever you want. We'll print it, we'll print it!

Kane: Good. You see, before I begin a violent scene, I do a lot of growling and animalistic noises.

Slaughter: (Oh, please God, don't let him growl!) Sounds great!

Kane: It not only helps me get into character, it also intimidates some of the other actors. They enjoy it, because they're supposed to be scared. If they see me doing some weird shit, they think, hell, maybe this guy is a little bit strange.

Slaughter: Nah...

Kane: So I do growling, and... I guess it's just growling, BUT LOUD. It really works for me.

Slaughter: Me too. □

HOW TO ORDER Pick up the items you would like and write them down, consult our postage rates and send payment for the total amount to the address at right. On phone orders please supply the items you would like, your name, street address, city, state, zip code, credit card number and expiration date and daytime phone number with area code. You may also use your credit card by mail. Simply write down all the above information and send it to us

All videos are VHS ONLY! PAL NOT available

Taboo 1	9.95
Taboo 2	20.00
Mad Minutes 24/7 49-58	9.95
Taking Lost in Space 108	12.95
Taking Baby the Ride 119	12.95
Crucial Book - 400 pages hardcover	25.00
Phantom of the Opera Model Kit 23	23.00
Men People Model Kit 23	23.00
Invisible Man Model Kit 23	23.00
Gracie Model Kit 23	23.00
Circle of Frankenstein Model Kit 25	25.00
Drive in Madness Video - 25 minutes, color	4.95
ADULT ONLY	
Intimacy - John Russell/Norwood, Import	19.95
Model Player Collector's 3	5.50
Model and Toy Collector 10, 11	3.50
Dracula 50	9.95
Revelation 11, 95	11.95
Zone 1 25.00	25.00
Zone 2, 3, 4, 5, 6, 8 25.00	25.00
Zone 7 4.95	4.95
Planet X 4	9.50
Familia 5, 9, 16 4.95	4.95
Horror Holocaust - Chris Balun	5.95
The Gore Score - Chris Balun	5.95
Demolition 4	3.50
Shark Week 1 3.50	3.50
Shark Week 2 3.50	3.50
Shark Week 3 3.50	3.50
Shark Week 4 3.50	3.50
Shark Week 5 3.50	3.50
Shark Week 6 3.50	3.50
Shark Week 7 3.50	3.50
Shark Week 8 3.50	3.50
Shark Week 9 3.50	3.50
Shark Week 10 3.50	3.50
Shark Week 11 3.50	3.50
Shark Week 12 3.50	3.50
Shark Week 13 3.50	3.50
Shark Week 14 3.50	3.50
Shark Week 15 3.50	3.50
Shark Week 16 3.50	3.50
Shark Week 17 3.50	3.50
Shark Week 18 3.50	3.50
Shark Week 19 3.50	3.50
Shark Week 20 3.50	3.50
Shark Week 21 3.50	3.50
Shark Week 22 3.50	3.50
Shark Week 23 3.50	3.50
Shark Week 24 3.50	3.50
Shark Week 25 3.50	3.50
Shark Week 26 3.50	3.50
Shark Week 27 3.50	3.50
Shark Week 28 3.50	3.50
Shark Week 29 3.50	3.50
Shark Week 30 3.50	3.50
Shark Week 31 3.50	3.50
Shark Week 32 3.50	3.50
Shark Week 33 3.50	3.50
Shark Week 34 3.50	3.50
Shark Week 35 3.50	3.50
Shark Week 36 3.50	3.50
Shark Week 37 3.50	3.50
Shark Week 38 3.50	3.50
Shark Week 39 3.50	3.50
Shark Week 40 3.50	3.50
Shark Week 41 3.50	3.50
Shark Week 42 3.50	3.50
Shark Week 43 3.50	3.50
Shark Week 44 3.50	3.50
Shark Week 45 3.50	3.50
Shark Week 46 3.50	3.50
Shark Week 47 3.50	3.50
Shark Week 48 3.50	3.50
Shark Week 49 3.50	3.50
Shark Week 50 3.50	3.50
Shark Week 51 3.50	3.50
Shark Week 52 3.50	3.50
Shark Week 53 3.50	3.50
Shark Week 54 3.50	3.50
Shark Week 55 3.50	3.50
Shark Week 56 3.50	3.50
Shark Week 57 3.50	3.50
Shark Week 58 3.50	3.50
Shark Week 59 3.50	3.50
Shark Week 60 3.50	3.50
Shark Week 61 3.50	3.50
Shark Week 62 3.50	3.50
Shark Week 63 3.50	3.50
Shark Week 64 3.50	3.50
Shark Week 65 3.50	3.50
Shark Week 66 3.50	3.50
Shark Week 67 3.50	3.50
Shark Week 68 3.50	3.50
Shark Week 69 3.50	3.50
Shark Week 70 3.50	3.50
Shark Week 71 3.50	3.50
Shark Week 72 3.50	3.50
Shark Week 73 3.50	3.50
Shark Week 74 3.50	3.50
Shark Week 75 3.50	3.50
Shark Week 76 3.50	3.50
Shark Week 77 3.50	3.50
Shark Week 78 3.50	3.50
Shark Week 79 3.50	3.50
Shark Week 80 3.50	3.50
Shark Week 81 3.50	3.50
Shark Week 82 3.50	3.50
Shark Week 83 3.50	3.50
Shark Week 84 3.50	3.50
Shark Week 85 3.50	3.50
Shark Week 86 3.50	3.50
Shark Week 87 3.50	3.50
Shark Week 88 3.50	3.50
Shark Week 89 3.50	3.50
Shark Week 90 3.50	3.50
Shark Week 91 3.50	3.50
Shark Week 92 3.50	3.50
Shark Week 93 3.50	3.50
Shark Week 94 3.50	3.50
Shark Week 95 3.50	3.50
Shark Week 96 3.50	3.50
Shark Week 97 3.50	3.50
Shark Week 98 3.50	3.50
Shark Week 99 3.50	3.50
Shark Week 100 3.50	3.50

FAX IN YOUR ORDERS! 1-518-463-0090

FANGORIA MAGAZINE	
1, 2, 3, 7	5.00
4, 5, 6, 8	10.00
9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100	10.00
101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200	10.00
201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250	10.00
251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300	10.00
301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350	10.00
351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400	10.00
401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450	10.00
451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500	10.00
501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550	10.00
551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600	10.00
601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650	10.00
651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700	10.00
701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750	10.00
751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800	10.00
801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850	10.00
851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900	10.00
901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950	10.00
951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000	10.00

Body Best of Fangoria 1, 2, 3, 4, 5, 7, 8		each \$4.00
Body Best of Fangoria 6		4.95
Body Best of Fangoria Video 1		4.95
HORROR PICTURES COLLECTION		
<i>Glossy French print magazine</i>		
Beats Legs 1, 2		5.00
Peter Cushing		5.00
George A. Romero 1, 2		each \$7.00
Boris Karloff		7.00
Collector's Guide to Monster Magazines		7.00
Quarantine: A Guide to Horror Movies		25.95
Books of Blood 1, 2, 3, 4, 5, 6, 7, 8, 9 - British edition with		each \$5.50
Black Cat		
Forgotten Horrors - Trade paperback		14.95
Crescentown Comic Book		6.95
Dr. Frankenstein - The Unseen Cinema		9.95
Psychronic Encyclopedia of Film		17.95
Encyclopedia of Monsters		7.95
Encyclopedia of Horror		9.95
1980 Video Movie Guide		5.50
Combs: The Age Pittsburgh - Horror history		14.95
Dracula Movies		12.95
Twins		12.95
Psychos		12.95
Scream Factory 2, 3		each \$4.00
<i>1980s in Cinema - Gallery Series</i>		



REVIEWS



Book Reviews
by Brad Whiting

GEEEK LOVE

GEEEK LOVE

A NOVEL

KATHERINE DUNN

GEEEK LOVE
by KATHERINE DUNN
KNOPH BOOKS
\$18.95

GEEEK LOVE is one of the more original and exciting works of fiction I've read this year. The story of a small time carnival operator and his wife, whom having decided to raise their own circus freaks, proceed by submitting the willing and pregnant wife to everything from insecticides to radiation treatments. Succeeding beyond all expectations, they produce a family that includes; an albino dwarf, a flipper boy, siamese twins, and psychic super-child. The inter-relationships and power struggles that result within this unique family make for some of the most intriguing, deftly crafted reading available anywhere.

Don't expect the pathos of the ELEPHANT MAN here, these fabulous creations wear their various afflictions as a badge of honor rather than a curse, seeing themselves as unique, elevated above the everyday sameness represented by the rest of the world.

At turns savage and tender, revolting and beautiful, GEEEK LOVE sucks us into it's insane fun-house world and in the process distorts, perhaps forever, the mirror of our own perceptions which we've so comfortably labeled "normalacy".

In the words of the albino dwarf, Olympia Binewski, "A true freak is never made; a true freak is born."

GEEEK LOVE is one such birth.
HIGHLY RECCOMENDED

SLUGS

by DAVID GREENBERG
illus. by VICTORIA CHES
JOY ST., LITTLE, BROWN
\$4.95

"Swallow a slug/By it's tail or by it's snout/Feel it slide down/Feel it climb out"

Want some gut-wrenching, visceral horror capable of inspiring both nausea and laughter? Then may I suggest a copy of SLUGS? Not only does it deliver on all of the

TIONS DUE TO THE DANGEROUS NATURE OF THE MATERIAL

DARK WINDS
by GRAHAM WATKINS
BERKLEY BOOKS
\$3.95

Clive Barker is the future of horror! Dean Koontz is the next Stephen King! Stephen King is the next Dean Koontz! Skipp and Spector are the next Lucy and Desi, and Graham Watkins is America's answer to Ramsey Campbell.

As much as I dislike such absurd comparisons, I have to admit there are simi-

SLUGS

by

David Greenberg



above, but it's illustrated to boot.

Forget Shaun Hutson and all those English nasties, this book does it better, faster, AND grosser than Hutson's book of the same name. Oh yeah, it's also a children's book, which explains a lot.

Basically a fun/idea book, SLUGS details activities that you can do with those slimy creatures, such as put them in spaghetti, stomp on them, fry them, and dissect them, to list only a few from among many variations.

A warning from parents though, all is not happy in these "Hundred Acre Woods" as the slugs eventually have their revenge on the callous humans, chopping them into small pieces and stuffing them into a garbage can. A morality lesson perhaps?

Appealing primarily to the truly deranged (children), this book nonetheless deserves a place of honor in any horror collection. RECCOMENDED WITH RESERVA-



larities between Graham Watkins first published novel and the writings of Ramsey Campbell. Both are especially adept at violent, erotic horror, yet both are at their best when creating an atmosphere of creeping unease and then slowly escalating that unease until the reader is engulfed in a vortex of terror.

Unlike the big name authors of today, Watkins takes the time to build his story from a solid foundation of well developed, emotionally "true" characters. There are no cartoon figures here, no every-man living in pre-fab suburbia, rather there are individuals; likeable, unlikeable, strong, weak and flawed as real people are flawed.

Watkins creates his horror from the edges of perception, insinuating it slowly into your psyche as you read until, when you finally turn off the lights to go to bed, you find yourself suddenly uneasy, walking faster to the sanctuary of the covers, avoiding the dark areas.

DARK WINDS, like some black symphony, builds from silence to catastrophic terror, and this, his first composition, is a promise of masterpieces to come. **RECOMMENDED**

**THE MUMMY
OR: RAMSES THE DAMNED**
by ANNE RICE
TRADE PAPERBOUND
\$11.95

Anne Rice must worship physical beauty. Just once, I'd like to read one of her books where the main character is not stunningly beautiful or handsome, or both. In her new *Horror/Romance*, the title character Ramses is described as not only handsome, but as quite simply the most beautiful man the heroine's ever seen. Hmmmm.

Perhaps for her next book she could get Lestat and his vampiric cohorts from the *Vampire Chronicles*, along with the resurrected Egyptians from this latest novel, and hold a world's most beautiful immortals pageant, with the winners to be crowned King and Queen of the immortals forever (unless of course some other immortal is resurrected).

On the other hand, the most beautiful thing about her writing is *her writing*, and like its blood sucking predecessors, *THE MUMMY* is no exception. From the first paragraph it sweeps the reader along, immersing them in its strangely beautiful world so completely that one can easily forget all that lies outside that marvelous universe. Needless to say, Rice still retains her ability to captivate readers as few others can, and because of that ability, perhaps this book should come along with a warning on its cover similar to the one etched on the door of the mummy's tomb:

**BEWARE ALL THOSE THAT
LABOUR THE DAY, READ NOT THIS
BOOK ON THE WEEKNIGHT IF THOU
MUST RISE WITH RA ON THE MORN.
HIGHLY RECOMMENDED**

COLD IN JULY
by JOE R. LANSDALE
BANTAM BOOKS
\$3.50

In a field which has always been heavily inundated with less than exceptional literature (read shit), the horror media, in an effort to assuage the vicarious addiction of its followers, at times finds it necessary to look outside the confines of its beloved and beleaguered genre for a much needed fix of horrific thrills.

Most often an especially dark sci-fi crossover will do the trick, or occasionally a particularly nasty suspense thriller which while not technically a horror novel, contains enough of the needed elements to stay for a time the on-slaught of horror fiction withdrawal (dry times require desperate measures). One such book, David Schow's *THE RIFF KILL*, while having no supernatural elements whatsoever, did quite well with horror fans and critics alike.

Another book which is quite capable of supplying the same relief to our much jaded sensibilities is Joe R. Lansdale's *COLD IN JULY*. Written in his usual lean, fast style, this baby rips through your veins like a nitro-jacked mainline of pure adrenaline. With stop on a dime pacing, and stripped-down characterization, this book provides more bang for the buck than a host of the other big gun suspense writers combined.

If you're looking for some high voltage thrills, then your choices are simple. You can lick your finger and stick it in a light socket, or you can read this book. Both deliver roughly the same kick, but your chances for survival are slightly better with the book. **HIGH CALIBER**

MOON WALKER
by RICK HAUTALA
ZEBRA BOOKS
\$4.50

I first became familiar with Rick's writing when I read last year's *LITTLE BROTHER*, which as it turned out, was immense fun. At the time I'd just finished Raymond Feist's horror/fantasy *FAIRY TALE*, and on comparison felt that Hautala's book tackled roughly the same ground with much better results.

When the unfortunately titled *MOON WALKER* hit the stands, I grabbed it immediately expecting more of the same quality writing that was so evident in his previous work. *WRONG*. After fifty pages I knew I was in trouble, by page seventy five I couldn't wait for this five hundred page ordeal to end.

Basically a tired, confused retelling of Romero's *NIGHT OF THE LIVING DEAD*, right down to trapped characters in an abandoned house fighting off the zombie hordes, this unimaginative book comes no

where near the brilliance of Romero's classic. Featuring a story peopled with logic defying characters reacting unrealistically to poorly considered situations, this tedious, seemingly hastily written tome left me wondering if the author was being paid by the word.

As he demonstrated with *LITTLE BROTHERS*, Rick Hautala certainly has the ability to write an engaging and interesting story. *MOON WALKER* however is a waste of time and money. Leave it on the shelf. **NOT RECOMMENDED**



**DEVIANT: THE SHOCKING
TRUE STORY OF ED GEIN**
by HAROLD SCHECHTER
POCKET BOOKS
\$3.95

For those that didn't experience Judge Robert H. Gollmar's effort (*EDWARD GEIN: AMERICA'S MOST BIZARRE MURDERER*; Pinnacle Books), it's difficult to imagine the inspiration for *Psycho*, the role model for *Leatherface*, yes, Ed Gein, that grandfather of gore himself, as a quiet, reclusive, courteous farm hand. But that's the primary impression you get from Schechter's effort.

And a valiant effort it is, but unfortunately, Schechter's is a watered down exploitation of the Gein story, with updated interviews. If you're lucky enough to own a copy of Gollmar's book, *DEVIANT* will pale by comparison. If you aren't that lucky, grab a copy of Schechter's book. It's similar to seeing *SID & NANCY* and mistakenly thinking that you experienced a special moment in music history. Schechter's photographic selection is focused on the exploitation of the Gein paraphernalia, and not on what Gein did. *DEVIANT* has "safe to mass market" written all over it.

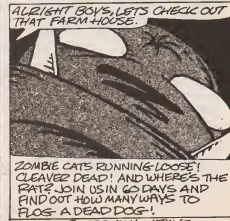
Schechter attempts to build a narrative and wax psychological around Gein's life. With Eddie, rational explanations die hard. As you become caught up in the book, you compulsively begin to try and imagine. And while Schechter doesn't offer the graphic photos, trial transcripts, and police reports that Judge Gollmar did, the fluid writing helps your imagination to see Eddie in your mind, which in a way is worse.

And yes, Gein is pronounced like "spleen", and not like "mind". **NOT REALLY RECOMMENDED**

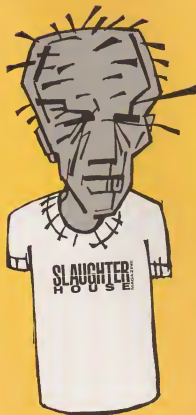
-R. Picto

NIGHT OF THE LIVING PUSSY-CATS (PRE- TED TURNER)

IN OUR LAST ISSUE CLEAVER, AND BARNEY THE ALCHEMIST RAISED THE ZOMBIE CATS, AND WERE UNSUCCESSFUL IN CONTROLLING THEM. FORCED TO FLEE, WE FIND THEM IN AN OLD HOUSE...



YOU'VE READ THE MAGAZINE.... NOW WEAR THE SHIRT!



Yes! I want to look my best in a 100% cotton cool ghoul shirt! I'm enclosing \$11.95 (check or money order, US funds only) for each shirt I want. Send me:

- _____ shirts with the SLAUGHTERHOUSE logo,
- _____ shirts with the 100% APPROVED logo,
- _____ shirts with the LEAVE IT TO CLEAVER on 'em,

Send \$11.95 check or money order (US funds only) to:

DELUX GRAPHICS
55 Avenue of the Americas
Suite 309/Box24
New York, NY 10013

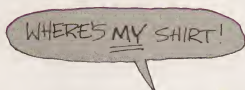
Make all checks payable to: **DELUX GRAPHICS**
NY State residents ad \$1

Cleaver shirts are white, 100% cotton, all-american models.

Name _____

Address _____

City _____ State _____ Zip _____



FLESH EATING Mothers



***'They bit off more than
they could chew!'***

"The Entertainment You've Been Waiting For!"—The Boston Globe

The setting is peaceful suburbia. The Beaver might have grown up here watching "Father Knows Best" . . . but something is amiss. It seems a very weird virus has affected every mom in town—**THEY'RE DEVOURING THEIR YOUNG!**

The critics have been eating up this tongue-in-cheek, camp-horror classic! This midnight theater hit has a very loyal following. Give your customers what they're hungry for . . . or they might bite your head off!

*Non-stop action and comedy!
A cult classic!*

*A gross-out fest comparable to
"Night of the Living Dead" and
"I Was A Teenage Zombie"!*

ANACADEMY ENTERTAINMENT PRESENTS A FILM BY JAMES AVILES MARTIN **FLESH EATING MOTHERS**
STARRING ROBERT LEE OLIVER • DONATELLA HECHT • VALORIE HUBBARD • NEAL ROSEN
AND TERRY HAYES SPECIAL EFFECTS BY CARL SORENSEN MUSIC BY SHERRI LAMAR COSTUME DESIGNER
HARRY EISENSTEIN EXECUTIVE PRODUCERS PETER LEWNES AND FRED MARTIN ASSOCIATE PRODUCERS
MICHAEL HELMAN AND HARRY EISENSTEIN EDITOR MILJAN PETER ILICH AND
JAMES AVILES MARTIN DIRECTOR OF PHOTOGRAPHY JAMES AVILES MARTIN
ANACADEMY ENTERTAINMENT PRESENTS



Not Available through Classification

